

The

INLAND

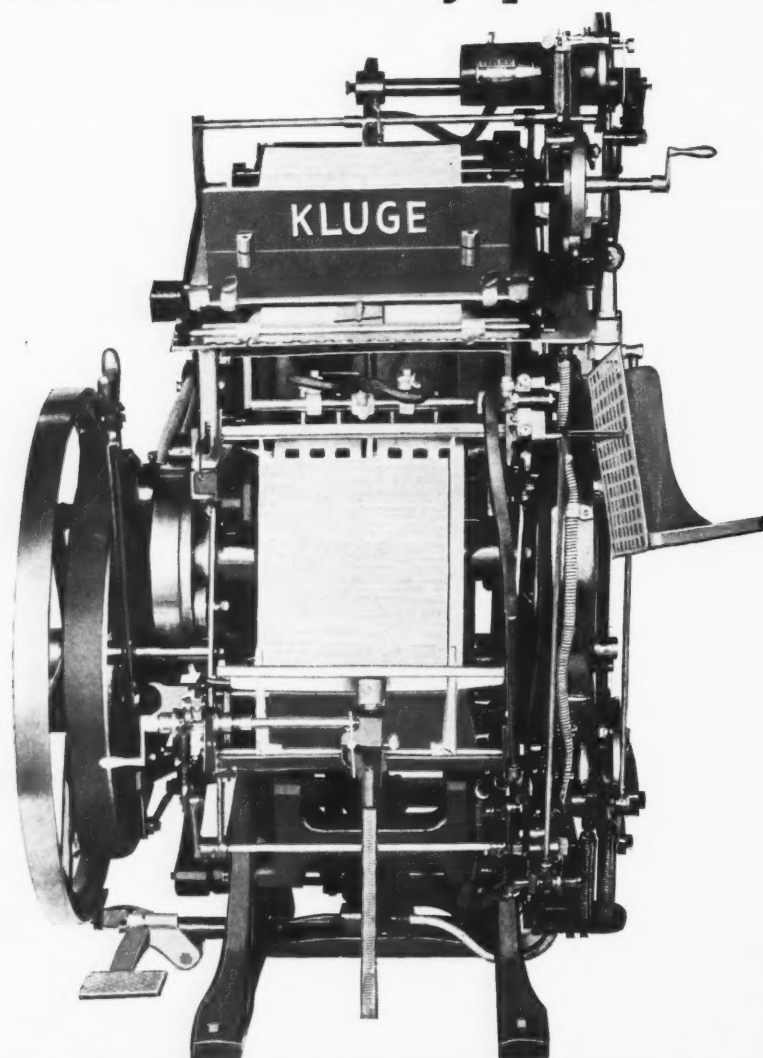
PRINTER



JUN 06

Right on the line!

Not only the most profitable
Job Press any printer can operate—but
also providing



... a rigid, unwavering IMPRESSION,
reducing makeready to a minimum.

... an automatic JOGGER, holding
12½ inches of stock and giving ade-
quate provision against overflow.

... a STOCK MAGAZINE holding
2,000 sheets of 28 lb. Bond and other
stock in proportion.

... a system of INK DISTRIBUTION
second to none and adjustable to all
grades of work.

... SPEED adaptable to all require-
ments.

... and many other exclusive facilities
and improvements contributing to eco-
nomical production.

... Let one of our representatives give
you satisfactory proof of the KLUGE'S
superiority as a general purpose press.
Phone or write one of the branches listed
below.



Brandtjen & Kluge, Inc., Mfrs., St. Paul, Minn.

BRANCHES WITH OPERATING EXHIBITS:

NEW YORK 77 White Street
PHILADELPHIA 253 N. 12th Street
BOSTON 27 Doane Street

DETROIT 1051 First Street
CHICAGO 106 W. Harrison Street
ST. LOUIS 2226 Olive Street
DALLAS 217 Browder Street

ATLANTA 150 Forsyth Street, S. W.
SAN FRANCISCO 451 Sansome Street
LOS ANGELES 1232 S. Maple Ave.

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Here is type supply sufficient for every need

THIS type supply sufficient for every requirement is in the form of Ludlow matrices, standing in orderly arrangement in the case.

As the Ludlow matrices are returned to the case after each line is set, they are always available when needed.

Any amount of job or display composition in the size and style of the matrix fonts on hand can, therefore, be set continuously, as long as desired.

Holding forms standing for reprint does not diminish the type supply available to the compositor in the Ludlow-equipped shop.

The costly time lost by compositors finding letters short in the

case, or in picking live forms for sorts is, of course, eliminated.

Available jobs need not ever be turned down because of lack of enough type in the cases.

The Ludlow-equipped printer can solicit and sell jobs he could never undertake with a limited type supply at his disposal.

This greater range of work which can be handled economically and effectively increases also the productivity of pressroom and bindery.

By emancipating the printing office from the costs and hazards of type shortage, the Ludlow obviously makes for better profit and greater volume.

Information regarding the Ludlow system of job and display composition, and how it will contribute toward increasing the profit percentage on your operations, will be gladly sent on request, without obligation.

LUDLOW TYPOGRAPH COMPANY

Set in Ludlow Karnak family 2032 CLYBOURN AVENUE + CHICAGO, ILLINOIS

DIRECTOMAT Adopts G-E Motors and Control as Standard Equipment

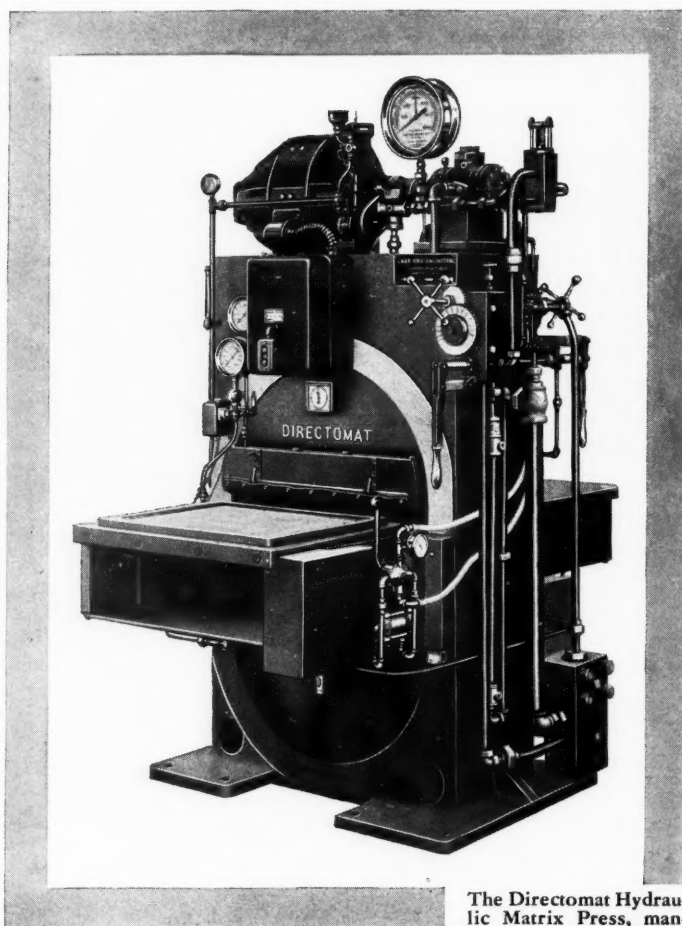
MANUFACTURERS of printing machinery find that General Electric's complete line of motors, control, and other apparatus enables them to get exactly the equipment they need for each machine.

Both the manufacturer and the user profit when G-E motors and control are used. The manufacturer is assured that his machine will operate at its best, and the user is assured of getting the best possible production and performance from it.

Our line of equipment is complete—from full-automatic drive and control systems for high-speed presses to wire and cable, and specialized apparatus, such as electric heating units for metal melting. Our nationwide system of sales offices, warehouses, and

service shops is ready to give prompt attention to your needs.

Our nearest office is ready to help you. Just call or write. Your inquiries will receive prompt attention. General Electric, Schenectady, N. Y.



The Directomat Hydraulic Matrix Press, manufactured by Lake Erie Engineering Corp., Buffalo, N. Y. G-E equipment, including a motor and control for operating the oil pump, electric-heating units for producing steam in the platens, and magnetic switches for temperature control, helps provide efficient, speedy, low-cost operation for this matrix press

020-164

GENERAL ELECTRIC

Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois. Subscription rate \$4.00 a year; 40c a copy. Canadian \$4.50 a year; foreign \$5.00 a year. Entered as second-class matter, June 25, 1885, at the post office at Chicago, Illinois, under Act of March 3, 1879. Copyrighted, 1935, The Inland Printer Company.

It took the world Thirty-Five years to profit from the disgrace of England's Greatest Statesman



NEITHER the 41 years he had served the British Crown nor the honors he had amassed counted on that black May 3rd, 1621, when Francis Bacon waited in the House of Lords for sentence to be passed on him. The court spoke: for having accepted a bribe, Bacon was to be fined £40,000 — imprisoned in the Tower and forever barred from holding any office in the land.

Thus at the age of 60, he who had been Attorney General, Lord Chancellor, and advisor to the King was an outcast with less voice in the affairs of state than the densest oaf that slept through a session in the House of Commons.

Yet in the five years of life that remained to him, Bacon accomplished work more valuable to the world than anything he had achieved during his tenure of high office. For he amplified those philosophic and scientific works of his which were to become the foundation of modern scientific methods.

But at the time of his death, their importance was not recognized. So primitive were printing methods

that it took 35 years to print and circulate enough copies of his writings to influence either thought or experiment.

Thus again in the 17th century was demonstrated the truism that man's progress is primarily determined by printing progress.

Today, the newest contribution to progress in printing is Kleerfect: the Perfect Printing Paper which makes possible at lower prices than ever before printing of equally high quality on both sides of the same sheet. For in Kleerfect, apparent two-sidedness of surface, and color is eliminated. Moreover, Kleerfect's new and neutral color adds effectiveness to the reproduction of illustrations in one to four colors . . . its strength meets the requirements of the fastest presses . . . its opacity prevents show-through . . . its ink affinity insures clean-cut impressions at high speeds.

If you are a publisher or an advertiser, you owe it to yourself to see samples of printing on Kleerfect. A request to our advertising office in Chicago will bring them to you.

KIMBERLY-CLARK CORPORATION

ESTABLISHED 1872

NEENAH, WISCONSIN

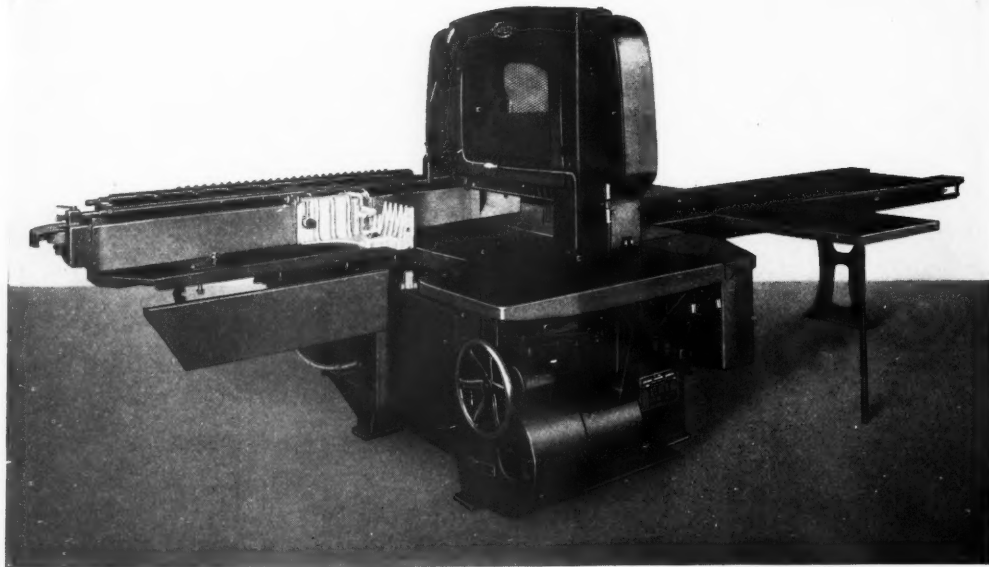
CHICAGO, 8 South Michigan Avenue · NEW YORK, 122 East 42nd Street

LOS ANGELES, 510 West Sixth Street

Kleerfect
REG. U. S. PAT. OFF.
THE PERFECT PRINTING PAPER
MANUFACTURED UNDER U. S. PAT. NO. 1,718,075

Please Mention The Inland Printer When Writing to Advertisers

Let Your Next Cutting Machine Be a BRACKETT TRIMMER



IMPROVED BRACKETT MODEL "A" SAFETY TRIMMER

Production records show that this new, modern machine is cutting and trimming booklets, circulars, coupon books, bank checks, deposit slips, sales books, labels, tablets, publications and a great variety of other work, anywhere from 40% to 200% faster than the work was formerly done on regular cutters.

Cutting and trimming of printed work is almost an automatic operation on the Brackett Safety Trimmer. When once set

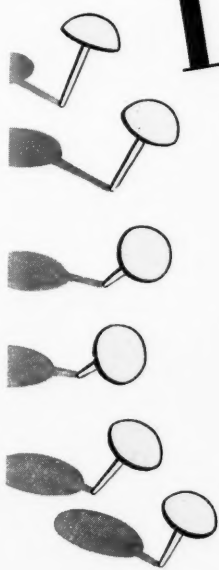
for the job there is no guess work, no variation. Every pile of finished work is uniform. Speed and accuracy combine to give its users the highest quality work at remarkably low cost. Easy and safe to operate.

Ask for definite production records on any particular type of cutting or trimming in which you are interested. You will be agreeably surprised with the performance of this machine.

DEXTER FOLDER COMPANY

28 West 23d Street, New York, N. Y.

CHICAGO	BOSTON	PHILADELPHIA	ST. LOUIS	CLEVELAND	SAN FRANCISCO
117 West Harrison St.	185 Summer Street	5th and Chestnut Sts.	2082 Railway Ex. Bldg.	1931 E. 61st Street	Los Angeles, Seattle Harry W. Brintnall Co.



Let's get down to Brass Tacks about F.H.A. Modernization Credit

You have read in the newspapers about F. H. A. Modernization Credit. It is time now to do something about it.

You may now plan a comprehensive plant modernization and improvement program and spread the payments over a period of years.

Under the terms of the National Housing Act, as amended recently, up to \$50,000 may be financed at a rate of 5% discount on 12 equal monthly instalments, with a maximum of 5 years to pay.

This constitutes the lowest rate and most attractive conditions ever made

generally available for this type of financing.

Here is your opportunity to bring your plant and your equipment into line with that of any new plant; your opportunity to step up operating efficiency; to effect important savings—without impairing working capital. Your program may be one which will pay its own way from the start.

So let's get down to brass tacks. If you are interested in discussing modernization of your equipment on F. H. A. credit, act now while it is available. Write us fully—or send this memo now.

Here are just a few things for which Modernization Credit may be had:

PRINTING MACHINERY AND EQUIPMENT
for Pressroom
Composing Room
Bindery
Plate Making

PLANT EQUIPMENT
incl. heating plants
air conditioning
sprinkler systems
elevators
engines
office equipment, etc.
and many others

PS

Bear in mind that all types of business concerns, as well as hospitals, schools, etc. are also eligible for F. H. A. Credit. Please pass this advertisement on to someone else who might also profitably use Modernization Credit to increase earnings or save maintenance costs.

Memo to

EQUIPMENT ACCEPTANCE CORPORATION
A Unit of COMMERCIAL INVESTMENT TRUST CORPORATION

1 Park Avenue, New York City
CAPITAL AND SURPLUS OVER \$100,000,000



Without of course obligating myself in any way, I am interested in considering taking advantage of F. H. A. Modernization Credit to purchase the following equipment:

DESCRIPTION AND MAKE OF EQUIPMENT	ESTIMATED COST

FIRM NAME _____

ADDRESS _____

REPLY TO _____

Check this ✓



F A I R N E S S

forms the basis of your own code of ethics and upon it all successful business enterprises have been built. The steady growth of this company is proof that we are still serving the majority of the first users of Ideal Rollers. This is because we have endeavored to render helpful cooperation at all times and have appreciated and respected the viewpoints of our customers.



Q U A L I T Y

in the finished product is important to you as a lithographer or printer. It has helped create the prestige your organization has earned and is a builder of repeat business. We, too, enjoy a generous share of repeat orders from satisfied users of our products, for the reason that we have always insisted upon excellence of workmanship throughout their manufacture.



S E R V I C E

has been termed an overworked word, but call it what you wish, it's true application is a business asset. We have an appreciation of your problems here, which is evidenced in the efforts we are constantly making in our plant to give you better rollers for your purposes at the time you need them. Convenient sales and service stations are located in the principal cities.

Check these salient points and you have the reason for wholeheartedly endorsing complete Ideal Roller equipment.

IDEAL ROLLER & MFG. CO.

CHICAGO • NEW YORK



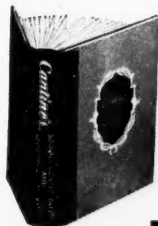


Photo by Alfred Cheney Johnston, for Woodbury's Facial Cream. Courtesy, Lennen & Mitchell.

HAS YOUR advertising literature that "certain something"... life?... sparkle?... quality? If not, try printing on *coated* papers of *diamond-blue whiteness*, as made by Cantine... Ashokan, Zena or Catskill glossy book; Canfold or M-C folding; Velvetone or Softone semi-dull. For offset, Lithogloss.

Write for specimens, or ask your distributor for a copy of "The Book of Cantine's Coated Papers and Advertising Information"—showing coated papers for all requirements. THE MARTIN CANTINE CO., Saugerties, N. Y. Specialists in Coated Papers since 1888. New York Sales Office, 41 Park Row.

Cantine's



THE CANTINE AWARDS: High honors are given to those who show greatest skill in producing effective printed matter. Send specimens of all jobs you produce on Cantine Papers—to The Martin Cantine Co., Award Division, 41 Park Row, New York City

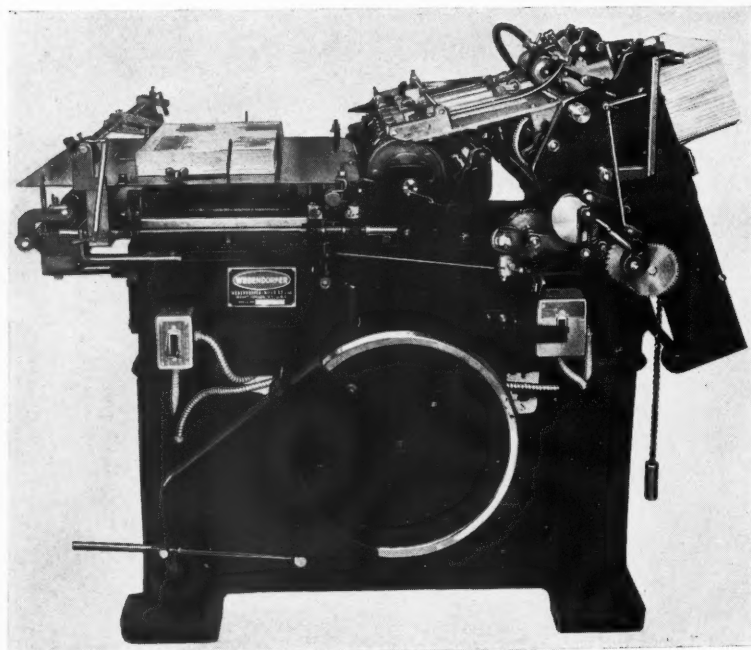
COATED PAPERS

Please Mention The Inland Printer When Writing to Advertisers

Another Webendorfer

SUCCESS

It Will Pay You to Investigate



PAPER SIZE:
10½ in. x 15¼ in.

Little Giant Cylinder Press

SHEET OFFSET

12 x 18 — 16 x 22
22 x 26

§

WEB UNIT OFFSET

11 x 17 — 17 x 22
22 x 34 — and up

§

LETTERPRESS
LITTLE GIANT

USED BY HUNDREDS OF PRINTERS

Including the large number of recent orders, the following batteries have now been sold:

4 LITTLE GIANTS to one customer*

4 LITTLE GIANTS to one customer*

3 LITTLE GIANTS to one customer*

* Any name
will cheerfully
be given on
request

The Price: A Lot Less Than You Think!

AMERICAN MADE BY

WEBENDORFER-WILLS CO., INC.

Builders of Printing Machinery for Over Thirty Years

MOUNT VERNON, NEW YORK, U. S. A.

"We have had amazing roller mileage and printing results from Daycos"



That's what printers are saying wherever Dayco Rollers are used. They're amazed at the long service, the freedom from roller troubles, and the fine printing results obtained with Daycos.

Daycos are all-weather rollers, unaffected by extremes of cold, heat and humidity. They stand up under all conditions, remaining round and true and lively for millions of impressions and with scarcely any readjustment. They

have just the right tack. They take ink uniformly and distribute it evenly. They do not shrink, crack, chip, blister, or crumble... do not absorb ink.

You can easily verify these statements by trying a few Daycos—say a set of form rollers. The experiment will cost little, but will certainly prove to be worth hundreds or thousands of dollars to you.

We shall be glad to give you complete information and send you a copy of our

handsome catalog which is an interesting example of letterpress and offset work with Dayco Roller inking. Drop us a request for it at once.

DAYCO DIVISION, THE DAYTON RUBBER MFG. CO., DAYTON, OHIO

BRANCHES AND DISTRIBUTORS

The Dayton Rubber Mfg. Co. • New York—1511 Park Murray Bldg., 11 Park Place • Chicago—Room 644, 20 N. Wacker Drive • Detroit—2970 W. Grand Blvd. • Philadelphia—W. D. Tuck, Bourse Bldg. • Los Angeles—California Printers Supply Co., 411 E. Pico St. • San Francisco—John C. Nicholson, 693 Mission St.

Dayco Rollers

THE ORIGINAL SYNTHETIC RUBBER PRINTERS' ROLLER

THE ALL-PURPOSE ROLLER FOR FORM, DISTRIBUTOR, DUCTOR, ETC.

DAYCO "STAYPUT" ROLLERS FOR NEWSPAPERS

They meet today's requirements of higher speeds and the use of many halftones. They have the right plasticity to prevent jumpiness and other difficulties at the higher speeds. Pressmen everywhere are enthusiastic about Dayco "Stayput" Rollers. Dayco "Stayput" Rollers for newspapers are distributed through the

NELSON ROLLER COMPANY
Tribune Tower, Chicago, Illinois

Please Mention The Inland Printer When Writing to Advertisers

Announcing the **NEW** CRAFTSMAN LINE-UP and REGISTER Table

The Illuminating Feature

of the Craftsman Table greatly increases the utility and scope of this precision instrument. With the exacting accuracy of the *geared* method of line-up, obtainable only on the Craftsman Table, color forms, back-ups, inserts, etc., may be accurately registered by merely snapping on the lights. The surface is heavy translucent plate glass affording an even diffused light without shadows.

Book, Catalog, Periodical and Magazine Work

or jobs having a plurality of forms, can be lined up and registered by merely keying each form of the job to a strike sheet. One line-up for the entire job and uniform perfect register throughout every page of the form.

Imposition Speeded Up

and forms sent to press accurately positioned by keying forms to an oiled copy of the original strike sheet. Inaccuracies of position are immediately noted and corrected *before* going to press. This simple and speedy method of line-up will save hours of unprofitable press-waiting time and avoid delays in deliveries.

Practically Eliminates Unestimated Registering Time

Unestimated registering time is practically eliminated. Estimated profits are safeguarded and increased. The combined features of line-up and register provides a precision mechanical method of check-up standard for all departments. Competition is too keen for haphazard methods of production. Good work requires good tools. Your plant is entitled to the benefits of precision time and labor-saving device.

Send for Folder

There is so much of interest to tell, such big possibilities for profit and speed in the Craftsman Line-up and Register Table that a New Descriptive Folder has been prepared. Send for a copy now.



Protected by Patent and License rights.

BUILT IN FOUR STANDARD SIZES:

25x38" 38x50" 45x65" 50x75"

Combining the geared method of line-up with an illuminating compartment for registering

ACCURACY - SPEED PROFITS

FOR THE CYLINDER PRINTER, LITHOGRAPHER, OFFSET and ROTAGRAVURE

THE CRAFTSMAN GEARED LINE-UP AND REGISTER TABLE is the most complete precision instrument of its kind known. It will produce hair-line register on every close register job in a fraction of the time usually required with straight-edge and pencil.

CRAFTSMAN LINE-UP TABLE CORP.

Makers of the World's Leading Line-up
Devices for Printers and Lithographers

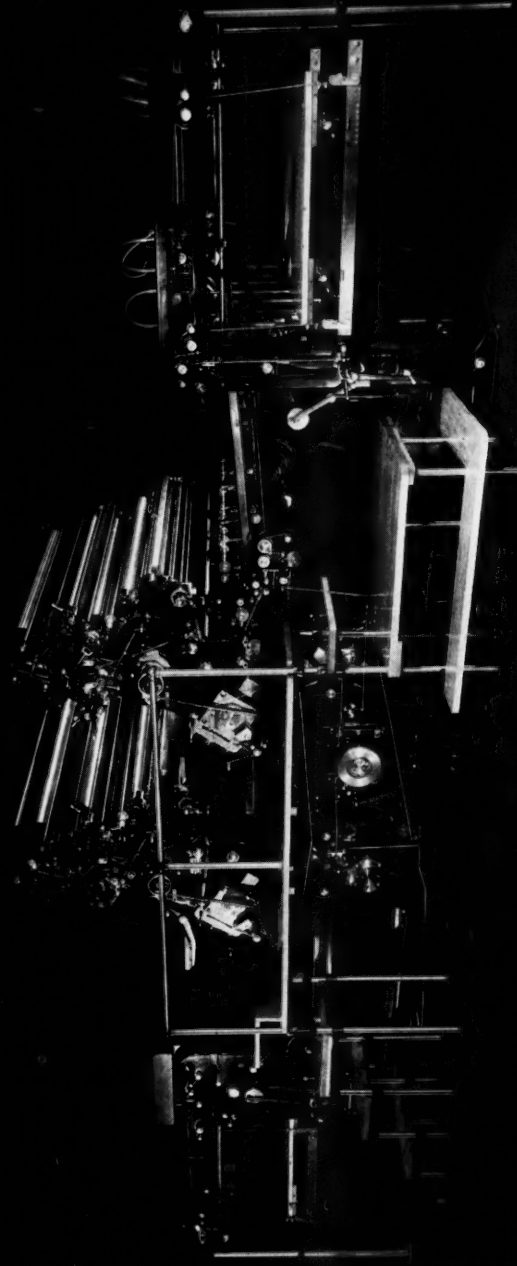
49-59 River Street—Waltham, Mass.

Speed

WITH SAFETY AND PROFIT

• Speed! More Speed! The cry of the times in the air, on land and sea. But speed in business and industry is no less insistent. Especially is this true in the printing world. And that call has been fully answered by Harris with equipment geared to the tempo of the day. Safe and smooth running at 4000 per hour, this Harris LSG 2 color 46½ x 68½ offset press is a fast and steady profit maker. Embodies all Harris refinements.

Volume • Ease of Operation • Accessibility • Accuracy • Versatility—Mean Fine Quality • Extra Press Room Profit



..HARRIS

HARRIS • SEYBOLD • POTTER

General Offices: 4510 East 71st Street, Cleveland, Ohio

Harris Sales Offices: New York, 330 W. 42nd Street

Chicago, 343 South Dearborn Street • Dayton, 813

Washington Street • *Factories:* Cleveland, Dayton.





Patent Nos. 1,836,104
1,895,440
1,923,293

RUGGED ECONOMY

.... To Meet Today's BIGGER Demands



"It's a Challenge"

THE DIAMOND POWER PAPER CUTTER

36 INCH
SIZE

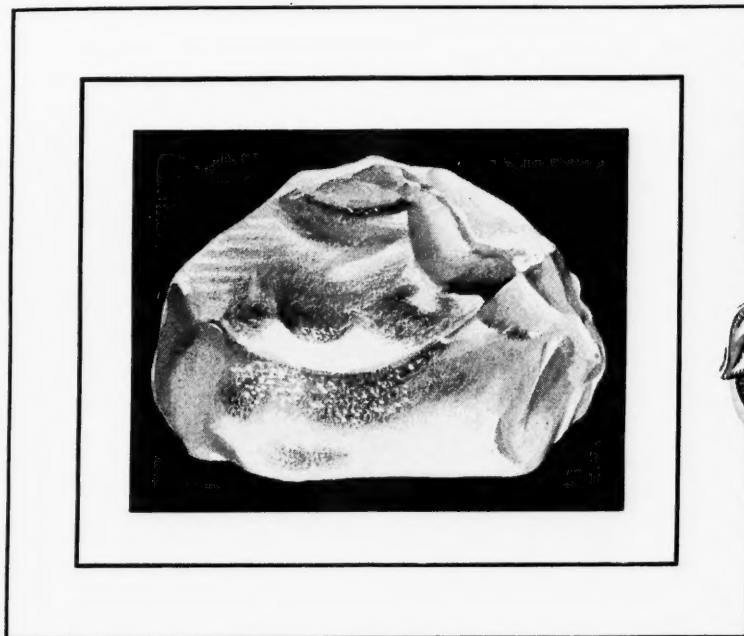
Here's a massive, efficient, modernized paper cutter to handle bigger volumes and larger sheets, in less time, at less cost, without error, accident, or delay. Investigate its advanced features—write at once for the latest illustrated bulletin . . . Challenge Diamond Power Cutters are also made in 30½ and 34½-in. sizes.

THE CHALLENGE MACHINERY CO.

CHICAGO
17-19 E. Austin Avenue

GRAND HAVEN, MICHIGAN

NEW YORK
200 Hudson Street



THE JONKER

Jacobus Jonker, a sixty-two year old farmer and prospector recently unearthed a piece of crystallized carbon in South Africa that weighed 726 carats. A diamond merchant who purchased it thinks it can be cut into one stone of about 540 carats, which would make it the largest diamond in the world.

JONKER — *an Aristocrat of Diamonds*

LANCASTER

"*the Aristocrat of Bonds*"

Values in precious stones are generally gauged by their weight. A small diamond can have the same inherent beauty and intrinsic worth per carat as a larger one but its individual value and prestige is rated according to its size.

This same dimensional rating is easily applicable to an all white rag bond paper. If such a criterion of value were applied to Lancaster Bond, this nationally known all rag content bond — made by Gilbert — would be honored among bond papers as "Jonker" is honored among diamonds because it enjoys the largest tonnage production of any all rag content bond in the country.



Lancaster Bond is unequalled in its brilliant, crystal-like clearness of color, its rich cockle finish and crackle. Where a fine quality paper is indicated or requested choose Lancaster Bond "The Aristocrat of Bonds" — 100% all clean, white rags.

GILBERT PAPER COMPANY, MENASHA, WIS.

Other Popular Gilbert Papers: Dreadnaught Parchment, Valiant Bond, Radianee Bond, Resource Bond
Avalanche Bond, Dreadnaught Ledger, Lifetime Ledger, Old Ironsides Ledger, Dauntless Ledger, Entry Ledger.
Dispatch Six Star Line: Dispatch Bond, Dispatch Ledger, Dispatch Onion Skin, Dispatch Safety, Dispatch Index,
Dispatch Manuscript.

Please Mention The Inland Printer When Writing to Advertisers

TO THOSE WHO THINK THE MOON IS



\$ MADE OF . . . GREEN CHEESE

One does not have to go back to the early part of the seventeenth century to find the climax of human credulity. At that time certain minds refused to budge when Galileo showed them through his telescope that the earth travels around the sun. About two hundred years later, in 1835, when more modern telescopes had made the moon, which is only thirty times the earth's diameter away, a familiar object of study, a New York newspaper stirred up tremendous excitement. It sold sixty thousand copies of an edition containing the startling news that the moon was inhabited. The newspaper had been imposed upon by an unscrupulous editor, but the hoax was readily accepted as genuine. There are men today—advertising men—yes, even printers themselves, who are so amazingly credulous that when told that a process of printing has been invented which makes the basic principle of letterpress not only out of date, but *obsolete*, they believe it. They are so engrossed with the idea of *saving* the average 4% cost of electrotyping that they forget that the electrotype

is the one medium which has enabled every division of the direct printing industry to consolidate its gains. These gains have placed letterpress so far ahead of other printing methods that, in point of quality, there is no comparison. The breath-taking realism of modern direct-color photography reaches the public through the economy of electrotyping. Relief photo-engraving, which freed the graphic arts from the limitations of the wood-cut, owes its economic success to the electrotype. Printers' type, to withstand long runs and to print clean, must be electrotyped. Printing presses, from the smallest and fastest to the largest monsters which turn out our finest magazines, are designed to use electrotyped forms—and *nothing else*. If, suddenly, all these gains which the invention of electrotyping has consolidated, were dropped in favor of "saving" the so-called "cost" of electrotyping, printing generally would sink to such miserable depths of decadence that even another William Morris could not effect a renaissance.



INTERNATIONAL ASSOCIATION OF ELECTROTYPERS

STOP

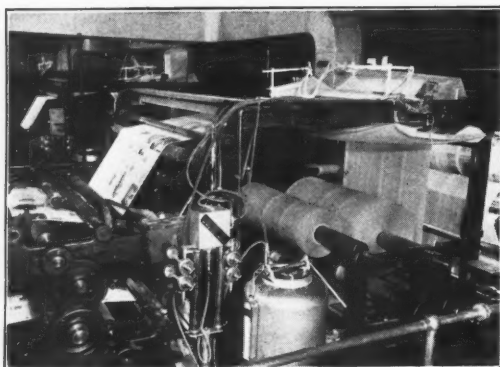
INK OFFSET
SMUDGING
SLIPSHEETING
INK DOCTORING
RACKING • WINDING



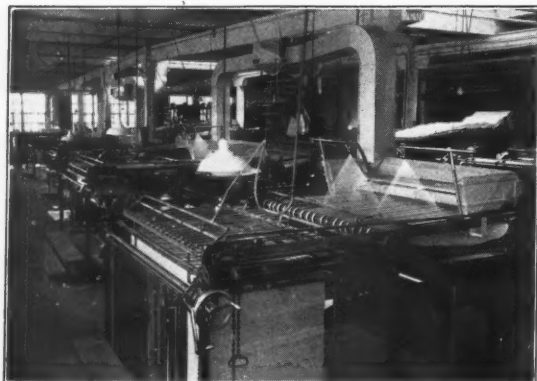
Battery of Miehle Automatic Horizontal Presses Now "No-Offset" equipped for Quality Printing.

Increase Press Speeds with the

Paasche "NO-OFFSET" Process



Three Goss 4-Color Magazine Presses—"No-Offset" Equipped for Better Impressions at Lower Cost.



A Completely "No-Offset" equipped Carton Plant which has eliminated offset, smudging, racking, etc.

NO MATTER what size press you have, it can now be equipped for the Paasche "No-Offset" Process at a price you can afford to pay. Regardless of the unit selected—whether it is a large fixed unit or a small portable to be used on different presses—you will have the advantages that only the incomparable Paasche "No-Offset" Process can give.

With the Paasche "No-Offset" Process, broken delivery promises because of ink offset difficulties are avoided. Increased press speeds, even though using the heavier inks (spot varnish and metallic inks, too), without slipsheeting, ink doctoring, racking or winding. Quality of printing improved; no ink dimmed by thinners, no impressions marred by slipsheeting.

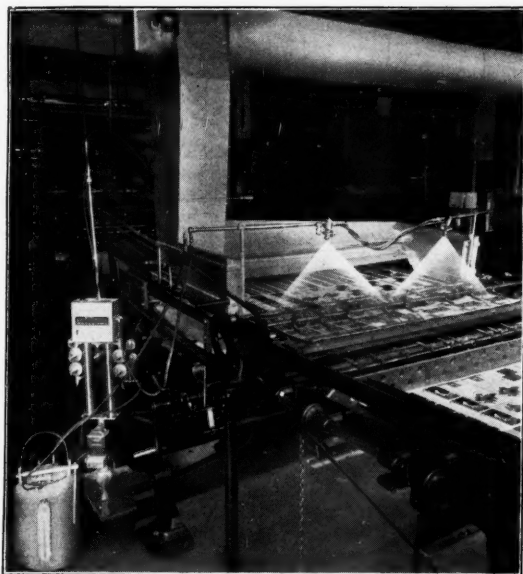
★ ★

Write today for full information regarding the Paasche "No-Offset" Process. Learn of the newest developments that make it possible for you to have the vital benefits that only the Paasche "No-Offset" Process can give.

Paasche Airbrush Co.

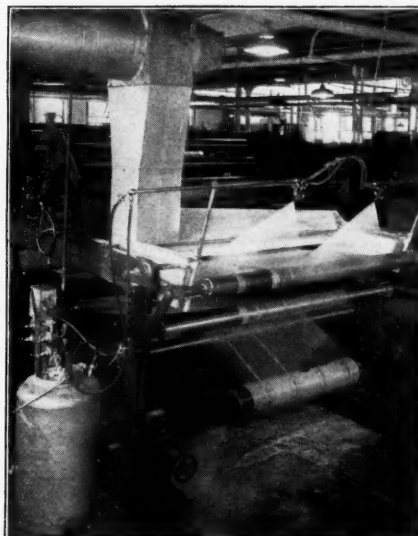
"NO-OFFSET" DIVISION

1905-1921 Diversey Parkway, Chicago



Showing unit installation of "No-Offset" Equipment that is saving thousands of dollars annually.

Now
Avail-
able
to
Fit
Any
Press

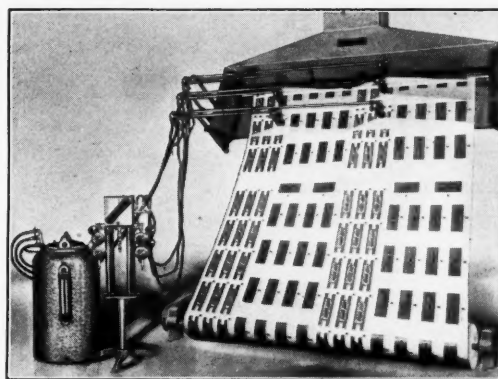


A portion of bread-wrapping plant—"No-Offset" Equipped for turning out highest quality bread wrappers.

Paasche "NO-OFFSET" Process

Your Paasche "No-Offset" installation will pay for itself quickly—most likely in a few months. Annual savings of over \$3,600.00 on a single press have been reported. Hundreds of enthusiastic users are making handsome returns on their investment with the Paasche "No-Offset" Process, of which a few are listed below—

Manz Corporation
W. F. Hall Printing Co.
Michigan Carton Co.
Western Printing & Lithographing Co.
Poole Bros.
Robertson Paper Box Co.
Court Square Press
Regensteiner Corp.
Central Waxed Paper Co.
F. A. Bassett Co.
Diamond Match Co.
Forbes Lithographing Mfg. Co.
Ohio Match Co.
Schmidt Printing Co.
Universal Match Corp.
Individual Drinking Cup Corp.
Imperial Box Co.
National Folding Box Co.
A. George Schulz Co.
Chicago Label & Box Co.
Bloomer Bros. Co.
Independent Pressroom
Kable Bros. Co.
Arrow Press, Inc.
McGill Lithographing Co.
Unz & Co.

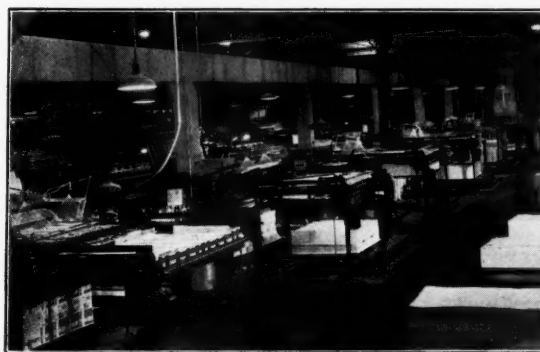


"No-Offset" unit for high-speed rewinding presses such as Claybourn, Kidder, Meisel, etc.

Paasche Airbrush Co.

"NO-OFFSET" DIVISION

1905-1921 Diversey Parkway, Chicago



Battery of Miehle 2-color presses that is completely eliminating ink offset and smudging without slipsheeting.

Please Mention The Inland Printer When Writing to Advertisers

17

Here are two more ways to increase your sales volume. The first is to sell more Hammermill Safety Paper, not only for special-designed checks, but for a wide range of other printing: Certificates, Discount Slips, unusual "Sales" Letterheads, Vouchers, Specialized Direct Mail Enclosures, Package Inserts, Guarantee Slips and Legal Forms. The coupon below will bring you a new Hammermill Safety Book, filled with ideas for printed forms which you can readily adapt. In the back are pages (perforated to the customary check, note and voucher sizes) on which you can pull proofs to show your prospects. Many of your customers, alert today for ideas which will help them get more sales volume, will readily give a hearing to selling suggestions of this nature.

HAMMERMILL SAFETY



2

MORE WAYS TO INCREASE YOUR SALES VOLUME



The second way to increase your sales volume is to capitalize upon mimeograph machines. To begin with, you as a printer, can sell them cut sizes of Hammermill Mimeograph. But here is the real opportunity—while you are selling them the paper you can present the idea of improving the attractiveness of duplicated messages by adding a letterpress PRINTED heading. To help you prove this to your prospect, we have just produced a new portfolio of specimens (illustrated at left)—(Fill in and mail back the coupon below for your copy.) With these specimens added to your own, calls on clubs, restaurants, lodges, real estate offices and campaign headquarters will produce new business.

HAMMERMILL MIMEOGRAPH

Hammermill Paper Company,
Erie, Penna.

Nov.-IP

Send us the new Safety Book of Check Styles, and further information on the subject of selling commercial printing on Safety Paper.

Name

Position
(Attach to your business letterhead, please.)

Hammermill Paper Company,
Erie, Penna.

N-IP

Send me your new portfolio of printed jobs on Mimeograph Paper and a sample book of Hammermill Mimeograph.

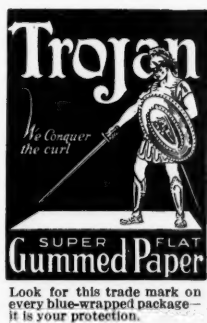
Name

Position
(Attach to your business letterhead, please.)



MAKE MORE MONEY PER THOUSAND IMPRESSIONS—WITH TROJAN #456

The "healthiest" printing orders are those which permit you to make a full profit. Gummed Paper printing, especially on TROJAN #456 Golden-rod Colored Medium, enables you to make more profit per thousand impressions and at the same time save your customers some real money. By using this or any other Colored Medium in the TROJAN LINE—with sixteen colors from which to choose—you can eliminate the second color without impairing the appearance of the job. To capitalize to the fullest extent on this suggestion is to use TROJAN COLORED MEDIUMS exclusively where such an opportunity presents itself. It's processed and wrapped in the blue package.



THE GUMMED PRODUCTS COMPANY

Offices **TROY, OHIO** Mills
Sales Branches: Chicago, Cincinnati, Cleveland, Los Angeles, New York, St. Louis



The Gummed Products Company, Troy, Ohio:

Send me a copy of

- ☐ "Printing on Gummed Papers"
☐ "How to Select Trojan Gummed Paper"

Name.....Pos.....

Firm.....Address.....

City.....State.....

(Please attach to your business stationery)

IP-11-35



Please Mention The Inland Printer When Writing to Advertisers



Wouldn't You Like to Know?

Buckeye Cover has a new girl friend. And *is she marvelous?*
Now wouldn't you like to know? Well, Buckeye Cover is
unselfish and you shall know. Watch for her in next issue.



THE BECKETT PAPER COMPANY, *Makers of good paper in Hamilton, Ohio, Since 1848*

NEW TYPES

for MONOTYPE USERS

Since the first of this year we have made available to Monotype users the type faces shown here. Specimen sheets of all sizes can be had on request in writing.

Lanston Monotype Machine Co.
24th at Locust Street, Philadelphia, Pa.

AMERICAN CASLON, No. 637

USE METAL BASE
for mounting cuts and
zinc etchings for \$637

(Machine Typesetting, 8 to 18 point; Display, 14 to 36 point.)

AMERICAN CASLON ITALIC, No. 637I

A POPULAR ITALIC
letter designed for casting
on your Monotype \$637I

(Machine Typesetting, 8 to 18 point; Display, 14 to 36 point.)

JEFFERSON GOTHIC, No. 227

NON-DISTRIBUTION IS THE KEYNOTE OF
THE MONOTYPE SYSTEM. ITS MANY
USERS AA KK MM NN RR SS WW \$227

(Display, 14 to 72 point.)

STYMIE LIGHT ITALIC, No. 1901

STYMIE ITALIC IS
used for almost any
kind of high ff \$1901

(Display, 14 to 36 point.)

STYMIE MEDIUM CONDENSED, No. 590

THIS CONDENSED SERIES IS
ideal for advertisements that
need AA KK RR aa tt yy \$590

(Display, 14 to 72 point.)

STYMIE EXTRABOLD CONDENSED, No. 490

THE MONOTYPE USER
has the advantage of a
AA KK RR aa tt yy \$490

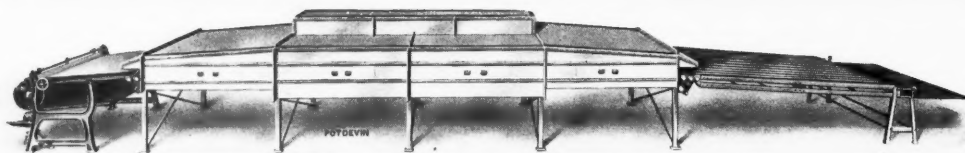
(Display, 14 to 72 point.)

BASKERVILLE BOLD, No. 453

MONOTYPE TYPE
is used universally by
printers and the \$453

(Machine Typesetting, 8 to 18 point; Display, 14 to 72 point.)

POTDEVIN DRYING OVENS FOR VARNISH-GUM-LACQUER



FOR LABELS • FOLDING CARTONS • POSTERS • MAGAZINE COVERS

Manufacturers of magazine covers, display cards and mounts, car cards, window stickers, hosiery labels, laundry shirt bands, etc., can do high-grade glossy varnishing as well as edge and strip gumming with this coating and drying equipment.

STEAM HEAT

An efficiently designed steam radiator with an automatic heat control is used. Due to the circulation, the air in the oven cannot become saturated with fumes.

GAS HEAT

With gas heat, a separate furnace is placed alongside the drying oven, and the hot air is forced into the oven. There are no flames in the oven, therefore no fire hazard.

AIR CIRCULATION

A large blower forces hot air at high velocity down on the sheets as they travel on a conveyor through the oven. A large percentage is reheated and reused for greater efficiency. The sheets move around on the conveyor. Varnish fumes and gas fumes are exhausted out of chimney.

POTDEVIN MACHINE CO - 1223-38th ST. BROOKLYN, N.Y.

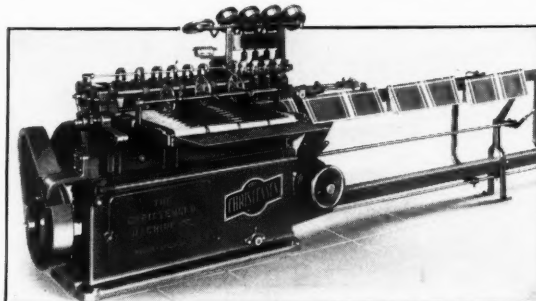
indispensable on the **BIG JOBS** — SAVES MONEY on the little ones » » »

When you need real production on inserting and saddle stitching—when you would like to have one automatic machine handling the full production of your fastest folders—you can't afford to get along without this fast gang-head stitcher.

It does inserting and saddle stitching automatically in one operation, with a great variety of combinations up to 9000 operations per hour. It replaces three or four single-head stitchers.

up to 9000 saddle stitching
operations per hour » »

But it doesn't stand idle waiting for big runs. Setting-time and adjustments amount to so little, you can afford to use it on *all* the jobs. It is simple, trouble-proof, and a demon for work. Write for *Bulletin I-11*. THE CHRISTENSEN MACHINE CO., 100 Fourth St., Racine, Wis.



CHRISTENSEN GANG WIRE STITCHER FEEDER



Miles OF BLANK FORMS PASS THROUGH HIS HANDS EVERY YEAR and he knows

Hard working printed forms, whose lives are crammed with action and rough handling, should have the extra strength of Howard Bond. They should be as easy to print, write, type and erase on as Howard Bond. They should be easily and quickly identified by color signals as Howard Bond's 14 unmistakable colors (plus whiter-than-snow white—all with envelopes to match). And especially should be as economical in price as Howard Bond.

Check Howard Bond for uniform quality. Try it for your blank forms and find out for yourself why so many bond paper users and printers have standardized on Howard Bond. This is the real test.

Compare it! Tear it! Test it! And you will specify it!

THE HOWARD PAPER COMPANY, Urbana, Ohio

HOWARD BOND
WATERMARKED
The Nation's Business Paper

COMPARE IT! TEAR IT! TEST IT! AND YOU WILL SPECIFY IT!

The Howard Paper Company, Urbana, Ohio.
Send me the new Howard Portfolio.

Name.....Position.....
Firm.....Address.....
City.....State.....
(Please attach to your business stationery)

Howard Bond in Wove, Linen, Ripple, Hand Made and Crash Finishes; Howard Laid Bond in Antique and Smooth Finishes; Howard Ledger; Howard Posting Ledger; Howard Writing; Howard Mimeograph; Howard Envelopes, 13 lb. for Air Mail, Fourteen Colors and White, Six Finishes.



Please Mention The Inland Printer When Writing to Advertisers

You phone



We call



We deliver



When you wish to ship anything, all that is necessary to summon Railway Express is a telephone call. That simple operation snaps into instant action the nation-wide organization of swift trains, trucks and experienced men, whether you wish to ship one little package or a hundred big ones. A Railway Express truck will pick up your shipment, speed it to fast passenger trains to be rushed to destination. A receipt will be taken from consignee to prove safe delivery. Pick-up and delivery service in all principal cities and towns, at no extra charge. • For information or service phone nearest Railway Express agent.

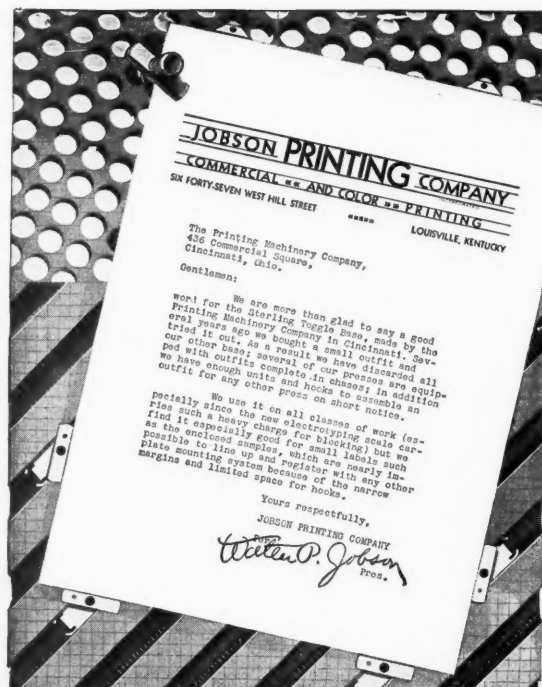
ON THE AIR • TUNE IN on the RAILWAY EXPRESS NEWS PARADE • Every week from the following stations
 Boston, WEEL • New York, WOR • Cleveland, WHK • Chicago, WLS • St. Louis, KWK • New Orleans, WDSU • Dallas, WFAA • Atlanta, WGST • San Francisco, KYA • Los Angeles, KNX • Seattle, KOMO • Minneapolis-St. Paul, KSTP • Baltimore, WBAL • Omaha, KOIL.

Watch for local announcements

RAILWAY EXPRESS

AGENCY INC.

NATION-WIDE RAIL-AIR SERVICE



"DISCARDED ALL OTHER BASES"

The Jobson Printing Company, Louisville, Kentucky, was so completely sold on the exceptional utility of genuine PMC STERLING TOGGLE BASES that it discarded all other bases for this modern method of complicated plate mounting. In addition, STERLING TOGGLE BASES reduced electrotpe costs by eliminating the excessive blocking charge.


To capitalize on maximum lock-up economies—to insure perfect register on the press—is to replace antiquated methods with the modern advantages of sturdy, semi-steel STERLING TOGGLE BASES. More valuable information for the asking.



"WARNOCK" 4 by 4 METAL BLOCKS "STERLING" TOGGLE BASES

THE PRINTING MACHINERY COMPANY
 436 COMMERCIAL SQUARE CINCINNATI, OHIO

461 Eighth Ave. New York, N. Y. Canada: Toronto: Type Foundry Co., Ltd., Toronto. Australia: Carrick & Company, Sydney. England: Wm. J. Light & Co., London. Italy: D. G. Vignoli & Company, Milan. 20 West Jackson Blvd. Chicago, Illinois.



This is the age of color and in keeping with the modern trend we carry in stock a very comprehensive range of color inks, blacks, pastels and metallic inks to meet every requirement.

Note the dynamic effect created in this insert with use of two inks only—British Red, No. 9454, Reflex Blue, No. 12476.

● A&W INKS

Company of Canada, Limited

A. C. RANSOM CORPORATION
NEW YORK CITY, N.Y. BATTLE CREEK, MICH.
A. C. RANSOM CORPORATION

A. C. RANSOM CORPORATION

New York City, N.Y.

Battle Creek, Mich.

A. C. RANSOM PHILIPPINE CORPORATION

MANILA, P.I.

Sales Offices:

R. V. CARL
2236 Lincoln Ave.
Lakewood, Ohio
(Cleveland)

R. C. FRASCHE
215 North Seventeenth St.
Birmingham, Ala.

A. B. GROSSENBACHER
COMPANY
305 S. W. Fifth Ave.
Portland, Oregon



Sole Licensees for Printing Inks Manufactured by

THE AULT & WIBORG COMPANY

OF CANADA, LIMITED

Head Office and Factory

82-90 PETER STREET

TORONTO, ONT.

Cor. Vallee and Benoit Sts.
MONTREAL, QUE.

179 Bannatyne Ave. E.
WINNIPEG, MAN.

Cor. Jackson Ave. and Prior St.
VANCOUVER, B.C.

The front page of this insert is printed with the following inks:

BRITISH RED 9454

REFLEX BLUE 12476

"TWO IRISH SETTERS"

By Lynn Bogue Hunt, New York City

Printed by the W. F. Hall Printing Company, from three-color plates made by Barnes-Crosby Company, and used for cover of the November, 1935, *Rotarian*, official publication of Rotary International, Chicago, Ill.

The ROTARIAN



**NOVEMBER • WHO SHOULD PAY THE DOCTOR?
W. T. Foster vs. Morris Fishbein • 1935**

The Inland Printer

The leading business and technical journal of the world in the printing and allied industries.
Published monthly by The Inland Printer Company, Chicago, Illinois. J. L. Frazier, Editor

November, 1935

GREAT LETTERPRESS INDUSTRY MUST WAKE UP-NOW

By Fred W. Gage

● As ONE who for over a half century has kept in constant touch with the letterpress developments which have helped to confirm the slogan, "Printing, the Mother of Progress," as being based on facts, I have followed with intense interest the swift and almost tragic growth of competing processes which have almost reversed that slogan, so that now, in many instances, it seems more accurate to say, "Printing, the victim of retrogression."

Hence, I have perused with deepest interest the article by A. G. Fegert in *THE INLAND PRINTER* for October, which, contrary to my apprehensions, I find eminently fair and free from either bias or misconception. As an "inquiring reporter" he has well lived up to the best traditions of the profession, stating clearly the facts as he found them, with a minimum of coloring. Taken all in all, this seems to be one of the best recapitulations of the existing situation yet presented.

Other Details in Picture

Yet there remain other salient facts which might well be brought out, as necessary to a broader understanding of a situation which has become almost a storm center in letterpress printing circles. Rather naturally and logically these include photoengraving and electrotyping, the proponents of which processes have recently become particularly articulate in their demands that letterpress printing should be accorded a still greater degree of consideration by buyers,—this naturally increasing the

volume of business done by the photoengraver and the electrotyper.

It is easy and natural to ascribe the present situation in letterpress printing to the depression; yet even now, while most other lines of industry are reporting material gains in activity, one may travel the length and breadth of the land and find conditions in printing establishments doing only letterpress work, substantially as follows:

Smaller plants, doing the "Gordon press" kinds of printing; fairly busy.

Medium plants; just the same as to smaller production units, particularly of the automatic or high-speed type; larger presses mostly idle.

Large plants, equipped with many large cylinders (particularly of older types); total volume very low; a few automatic machines busy.

Specialty plants, particularly where equipment includes rotary presses for printing in one or more colors; very busy, many of them are running twenty-four hours a day.

These, of course, are but generalities, with many variants. At the same time one finds that concerns specializing in offset, and the offset departments of concerns handling both kinds of work, are very busy, some to the point of twenty-four-hour days.

Over-Equipped Long Ago

The fairly universal prevalence of these conditions makes the observer wonder at them. Yet if he has a good memory he perhaps recalls that for several years prior to 1929, a quite

widespread complaint was voiced at various printers' gatherings, usually to the effect that "the industry is considerably over-equipped."

So long as boom conditions prevailed, this situation was not so acutely noticeable. Even old and relatively inefficient machines had some production value, and so were kept operating.

For several years prior to 1929, plenty of employing printers probably had become increasingly aware of the fact that rotary printing was the only economically correct answer to the keen demand for decreased production cost. As to why its introduction was relatively slow, we shall consider later.

The Real Weak Spot

In any event, the depression forced on everyone, including printing buyers, the apparent necessity for saving every possible dollar of expenditure. Slow-running, and unproductive units were placed "under canvas" and have been there ever since. Fast automatic units and rotaries were installed and have been kept busy.

All through these years, however, as the readers of every printing-trades publication will admit, the average printer apparently has been oblivious to the power of printing ink in advertising his own business. At every meeting of employing printers, fervent orators have dwelt on this deplorable situation and exhorted the printers to become better salesmen.

Ceaseless reiteration, however, has seemed to make little impression on the

average printer. A notable few, who prospered thereby, became consistent advertisers and good merchandisers of their own product. Others indicated the shallowness of their belief by sporadically sending forth a few blotters or fire-alarm cards. Indeed, it may possibly be of more than passing interest when some future historian isolates and identifies the particular "germ of inaction" which so plainly marked this period. Its results we know too well, but they are none the less virulent.

Why Costs Are Excessive

As has been intimated previously, relief printing was losing to competing processes before the lush years of 1926-1929, but apparently no one, in any business, was paying any attention to signs. Hence, when economic pressure became more and more acute, the average printer was in no position to meet the situation.

For years "Lex" Claybourn has been lifting up his voice at gatherings of printers and platemakers, imploring them to eliminate, or at least greatly lessen, the admitted gross waste of press makeready time, by giving attention to precision methods in preparing a form for the press.

Electrotypes were admittedly far from what they should be. The electrotyper gave as an excuse the known inequalities in the presses and the patent bases used by the printer, while the photoengraver saw in this situation no incentive for accuracy. Ordinary wood bases, which might or might not stay level, and might or might not be type high, and which were rarely trimmed to a size to meet the printer's needs, were the common product of both electrotypes and photoengravers.

A form made up of such diverse and devil-may-care units required a scandalous amount of time for makeready, and was a prolific cause of gray hair and profanity in the pressroom.

All these elements combined gave Indictment Number 1 against letterpress printing—*Excessive Costs*.

In an endeavor to meet rotary conditions and to counteract the high cost of makeready, flat-bed printing-press manufacturers and engineers gave all possible attention to increased speed in their machines. It is only fair to say that the ink- and roller-makers, the manufacturers of automatic feeders, and of folding and binding machinery most nobly cooperated.

Letterpress rotary printing was seen to possess many attractive features, although regarded by many as having little better quality than that of news-

paper production. First, the necessary curved printing plates, in each instance when work of good quality, carrying halftones, was required, had to be electrotypes. Few electrotypes had either the equipment or the necessary technical knowledge for their production. Nor were there available any considerable lines of rotary presses, although Claybourn was bringing out examples with very interesting possibilities.

All this time, offset and rotogravure were growing in importance and in volume of production. Being new in the field, their proponents wisely employed sound selling methods and high-class salesmen in order to make their merits and advantages known. (Right here is where few letterpress printers seemed to learn anything from the sales methods that were literally taking their bread and butter away.) There were admittedly good arguments in favor of these new processes, as well as serious defects. Type matter was not cleanly rendered by offset for a number of years, and printers, as well as some buyers, were wont to regard this as a fatal defect.

Economic Arguments

There were, however, very vital economic arguments, *which still exist* and have become increasingly hard to meet, as offset quality improved. First, the relative ease of preparing the printing surface photographically, together with

the practical elimination of makeready, as compared with the accumulated costs of composition, photoengraving, and electrotyping. Second, the 100 per cent adaptability of the process to rotary, high-speed printing—this of enormous advantage in mass production. Third, the paper used. While fair quality letterpress printing could be accomplished on an uncoated paper by the usual letterpress methods, it was conceded that enameled stock was (and is) essential to the clearest, sharpest results. Just how this affects the situation is readily seen by a simple example.

Can Use Cheaper Paper

Let us assume that a sheet of enameled paper, 25 by 38-70 is about right for a certain catalog. One ream—500 sheets—of a good, merchantable grade, in ton lots might cost 9¼ cents a pound, or \$6.475. If regular "offset book" be used (and all paper merchants are prepared to furnish stock of this classification in many sizes and weights), it will be found that practically the same bulk and "feel" of the 70-pound enamel will be secured by using a 60-pound offset sheet. A ream of this stock, also purchased in ton lots, might cost 7¼¢ a pound, or \$4.35, —a total difference of a bit over two dollars a ream. And papers of still lower price can be printed by offset.

Moreover—and this is also a mighty important factor—the application of a coating to paper is, as yet, by no means an exact science. While it is done in the web, such apparently unavoidable defects occur as to make necessary cutting it into single sheets, which are then sorted and defective ones rejected.

This means that rotary printing from the web on enameled paper is as yet impracticable, although many of the stocks used in offset printing, from news-print up, are sold "in the roll."

Automatic feeders have been perfected which will feed enameled sheets to guides much more rapidly than any flat-bed press can handle them. They have made sheet-fed rotaries almost as rapid as those printing from the roll.

Naturally, too, far greater varieties of printing papers are available in single sheets than in the roll—this being a condition of equal advantage to both of the processes.

In this connection, no attempt has been made to touch on all the ramifications of letterpress or of offset; special machines for special purposes, such as ticket printing, for instance, have been highly developed. Also, in recent years, the simplest, smallest types of offset



For years the keen judgment of Fred W. Gage, Battle Creek, Michigan, has helped to guide executive councils of leading trade associations in their efforts to promote measures designed to produce permanent benefits within the graphic arts industries

machines have come into the field as standard office equipment, and have proved that they are capable of unexpectedly good results.

As a competitor of commercial letterpress printing, rotogravure seems to have been less felt than has offset. Originally the preparation of a copper-faced printing cylinder was a slow, expensive operation, justified only by such long runs as the average Sunday supplement demanded. With various improvements in the process, including especially the use of a thin, easily removed and replaced copper "skin" on the cylinder, and more mechanically sound mechanisms throughout, rotogravure is increasing in favor.

Picture-Conscious Public

During these recent years, constant improvements in photography, in photoengraving, and in all other illustrative processes, have made the American public "picture conscious" to a high degree. More recently this demand has grown into "color consciousness," so that even our daily newspapers present display ads and halftones in colors. These are remarkably effective, especially when we consider the almost unbelievable high speed of production. Their increasing use is proof of their selling power.

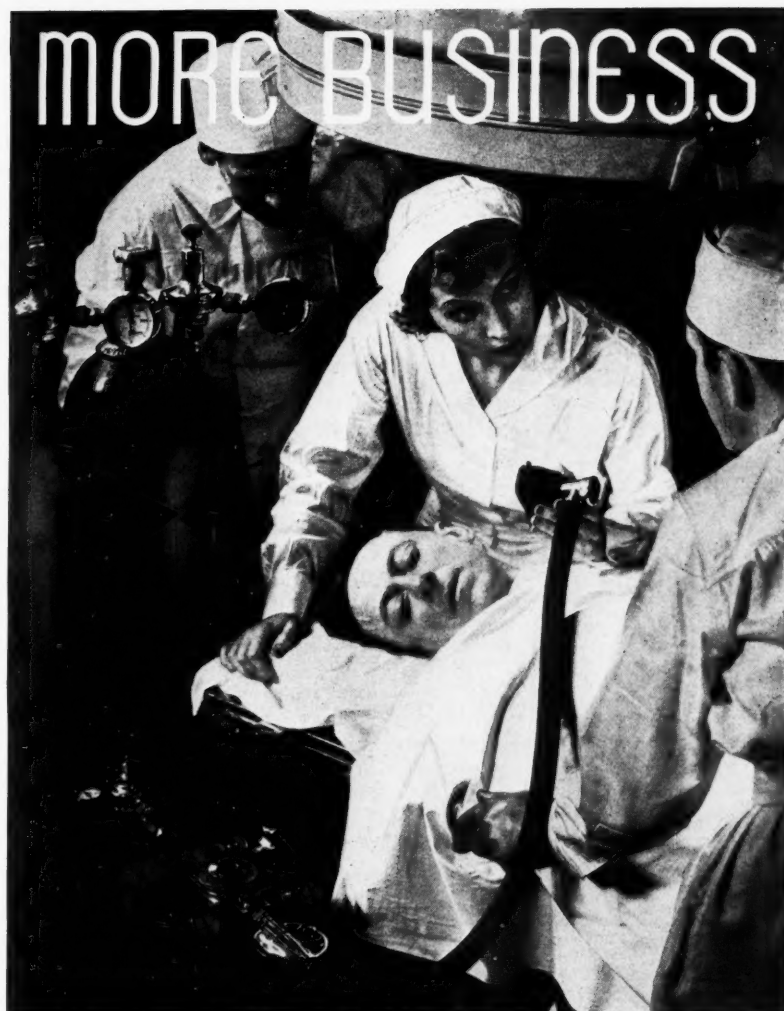
Still more notable is the perfection and the use of improved photographic apparatus, whereby photographic negatives are made in 1/50th of a second exposure, in natural colors. The results are simply breath-taking in their fidelity and brilliance, as shown in the four-color process engraving and printing in which certain houses now specialize. Nothing approaching these results has ever been achieved by any competing printing process.

Clearness and Brilliance

It is quite freely admitted that even in one-color printing, a well made and well printed (on good enamel stock) halftone has a certain clearness and brilliance that finds no equal in illustrations produced by other processes. Fegert's article brings these points out very clearly.

In all fairness, it should be said that the better grades of offset (and rotogravure) have a certain degree of softness which unquestionably has high artistic value. (Yet who would ask for anything more beautiful in this respect than the halftone of "The Old Butter-nut" which faced the first page of the article referred to?)

With these admitted advantages in its favor (and not overlooking the dis-



Striking cover, original in colors, of initial issue of magazine to be published coöperatively and sent out by members of the American Photo-Engravers Association to individual prospect lists. Letterpress qualities will be stressed

advantages), why has letterpress printing fallen to an apparently low ebb?

Why must our friends of the photoengraving industry decide to put forth a new publication to show how engravings should be made and printed? Why should the usually calm and peaceful electrotypers' association buy space in these columns to declare in big letters (and pretty nearly prove it in smaller type) that "Printing Needs a Mop!"

Well, probably it *does*! But it needs and has for many years needed other things of still greater importance.

What Is Needed

It needs to awaken to its dignity and greatness, and to the part it deserves in the great scheme of existence.

It needs leadership—men of vision and understanding, who will not allow the dollar mark to outshine the ideal of skilled craftsmanship.

It needs the inculcation of a real love for, and appreciation of, honest work well done.

And not for one moment forgetting that there is and always will be an economic problem involved, let us clearly admit and remember that the ability to sell his product *and the results it will accomplish* is necessary to the printer.

An Overlooked Opportunity

Right there is where the average printer has been overlooking his greatest opportunity. Particularly during the depression years, when he should have been the more alert to this situation, he has allowed himself to be "pushed around" and to be positively degraded, instead of asserting his position in no uncertain ways.

"Poor salesmanship" you will say? Rather—almost *no* salesmanship whatsoever. So now the trade cousins of the

printer,—the photoengravers and the electrotypers—ones who formerly have been content to take a drink at the trough of patronage along with the printer, feel that *they must pump the water*, lest there ultimately be no slaking of thirst for anybody!

No Laughing Matter

Obviously there is a tragic need for an awakening in the entire letterpress industry, if there is to be anything approaching a return to its old-time activities and prosperity.

Millions of invested capital and hundreds of thousands of human lives are at stake. As one who has also chewed the bitter end of disappointment, the writer makes no pretense of having worked out any formula which could magically bring sunshine into an admittedly drab picture.

While these are without doubt years of almost unbelievable and really revolutionary changes, it hardly seems possible that, as one enthusiastic advocate of offset declared just recently, "Letterpress printing is on its way out."

True, we see in other industries, equally dramatic and swift changes. Witness, rayon in the fine-fiber field. Also, the apparently approaching doom of the lowly beer bottle, as the tin-can hosts advance to an economic battle which apparently can have but one ending. But the cards do not seem to be quite so definitely "stacked" against letterpress printing.

What to do?

Perhaps it would increase the morale of the letterpress printer if he were to carefully and calmly survey his individual situation, and try *thinking* as a substitute for newspaper headline education. He would then realize that there still are many things in his favor, most of which were ably set forth in Fegert's article.

First, he should be heartened by the knowledge that his trade cousins, the photoengravers and electrotypers, have already girded up their loins to go forth and battle for him. Furthermore, that millions of people and of dollars interested and invested in papermaking, press manufacturing, typefoundry and typesetting, machinery manufacturing (to mention but a few), are also vitally concerned and more than willing to aid.

If his study reveals that antiquated methods, slow machines, and incompetent planning handicap him, out into the junk they must go! More than once the surgeon has to amputate a leg—sometimes both of them—that the body

may live! And very often the patient develops unexpected ability to adjust himself to the new condition.

And in this instance, the patient has much in his favor. A rugged constitution is his by inheritance. Four centuries of prestige give honest testimony to the fact that "Printing—the art preservative of arts" has measured up to its responsibilities.

A reawakening to some of the fundamentals of manufacturing and merchandising are so clearly indicated that there would seem to be no need for further iteration. Resolution, courage, and dauntless energy must be employed.

Yes, there will always be present a struggle for survival of the fittest. But

this by no means dooms as unfit those who find it necessary to fight in order to maintain their position!

This would seem to be exactly the situation in which letterpress printing today finds itself. It must fight, and fight intelligently, first shaking off all the impediments so clearly indicated and generally recognized.

So, welcoming the valiant fighters who are anxious to stand shoulder-to-shoulder with them (and their name is legion), and giving them all possible cooperation, let the letterpress printers go forth, even as do our heroes of the pigskin these fine, crisp autumn days, and like them—

"Fight 'em! Fight 'em! Fight 'em!"

Photograph of milkweed gives the photoengraving process a real test in holding finest detail. Beautifully printed on the cover of publication of the Jaqua Company, Grand Rapids, it reflects notably the highest quality standards



The Inland Printer for November, 1935

Modern Typography—Today

An answer to the question frequently asked The Inland Printer: "What are the practical features of modern typography that any compositor can understand?" The first of a series of two articles by the author of the first book in English on modern layout in which he demonstrates with practical examples

By Douglas C. McMurtrie

LITTLE MORE THAN FIVE YEARS AGO a style of composition and layout generally referred to as "modern typography" began to make its impress on American typographic practice. As the designers of printing began to "go modern" without understanding very clearly the principles behind the new school of typography, numerous rather weird and unsound specimens of composition made their appearance. These aroused the disfavor of the conventionally minded printers and critics, and such pseudo-modern typography became the chief bone of contention in any discussion of the physical form of printing.

But the meritorious features of genuine modern typography, as intelligently interpreted, are of such tangible

quite generally recognized and put to effective use.

It is easy to theorize and to multiply words about a new style of layout and typography without giving to printers a very practical understanding of just how the modern idea of design applies to composition being handled in the course of their day's work. This article will therefore present in concrete form the features of modern typography that the printer can apply to everyday printing to increase its selling effectiveness and thus contribute to the satisfaction and to the financial success of his customers.

What, then, are the features of modern typography which have proved their worth in actual experience over

the same copy set in the same space in the way the modern typographer might lay it out.

Modern designing derives its principles of work from the engineer, who plans a product so it will serve as perfectly as possible the purpose for which it is intended. To the modern designer, as to the engineer, fitness to purpose is the supreme law, to which all other considerations must bow. In most cases the main sacrifice is traditional prejudice; in few cases does the beauty of the product suffer from this hard-headed, utilitarian attitude. As a matter of fact, beauty is usually enhanced by adherence to the engineer's principles, for the object perfectly suited to its function is beautiful. Witness the steel

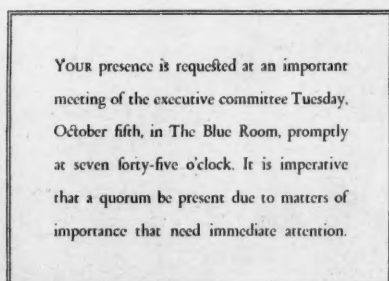


FIG. 1. Meeting notice set, as written, in a single paragraph. It is easy to read, but difficult to comprehend

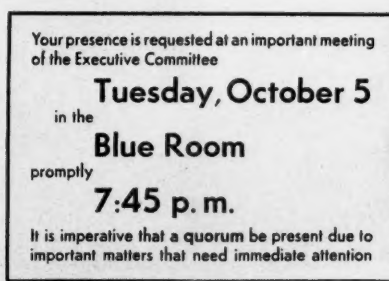


FIG. 2. Notice set from same solid paragraph of copy, but with the important points stressed typographically

worth to typographers aiming to get their sales messages read in a busy, fast-moving, and blasé world, they are firmly established in our present-day typographic practice. The rough corners have been worn off, the European mannerisms have become Americanized, and the freakish and illegible manifestations have given way to a simpler and more sensible style. Modern typography is no longer a strange outsider. It has been adopted into the family circle and its good qualities are now

the last five years? Those features which seem to me of sufficient importance to be here discussed may be enumerated thus:

1. Fitness to purpose
2. Interpretation of copy
3. Non-symmetry
4. Geometric pattern
5. Simplicity
6. Attention attraction

Some of these are here illustrated by examples of good composition in the conventional manner, contrasted with

bridges, the airplanes, the dynamos, and other engineering products.

When we are planning a piece of printed matter, then, the first effort will be to have it serve its purpose as perfectly as possible. Since the aim of all printing is to deliver a message, through the media of type and picture, to the comprehension of the reader, he immediately acknowledges a new respect for legibility. He is not satisfied with printing which can be read; he seeks to lay out typography which

will be read in the brief time available for reading today.

He will aim to fit the size, character, paper, typography, and illustration as skilfully as possible to the object the printed piece is planned to accomplish.

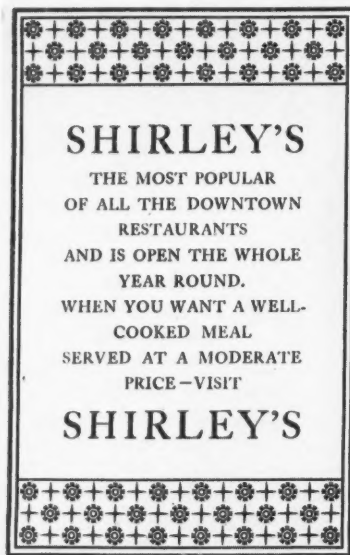


FIG. 3. A balanced, dignified, and traditional setting of a restaurant advertisement

After studying the requirements, he decides whether it is to be a sales circular on newsprint or an elaborate booklet printed in process colors; whether it is to be a government postcard or a smashing broadside. No matter what the ability put into the layout, much effort and expense will go for naught

To attain a successful result none but the most readable type faces can be adopted for text composition. For heads composed of a few words only, adequately set off by white space, a wider range of type is permissible.



FIG. 4. Note the attention-attracting rule, black type, and display of sales features

For body matter the good traditional type faces are always safe. For copy of limited length any one of the well designed sans-serifs may be used, or one of the good flat-serifs which have been found to be more readable.

Lines too long to read easily will be frowned upon, insufficient leading is

In my opinion this is one of the most important features of good modern typography. Having won emancipation from the time-worn precept that all typography should be of even color and restful, the designer can put type on paper in almost any way that will best serve the desired end, usually to promote sales. The axiom that "type is the tone of voice in printed advertising" has been repeated time and time again by many authorities who did not really mean it, for they have been unwilling to carry this principle to its logical conclusion by putting into type composition the inflection and emphasis that a forceful speaker puts into a spoken message before an audience.

There are two extremes of diction. One is represented by a legislative clerk reading, in a dreary monotone, in order to fulfil a formality, the text of some bill or resolution well known to the members of an assembly, none of whom is paying any attention to him. This might be likened to so-called "straight-matter" composition.

Let us contrast with this the sales story told by an able young salesman who has succeeded in making a twenty-minute engagement with the president of a company which could save much expense by installing the equipment which he is selling. Will he speak in a monotonous voice, or will he enumerate the advantages of his product, using all the resources of inflection and emphasis at his command, in order to make his main points in such a way that his important prospect will carry

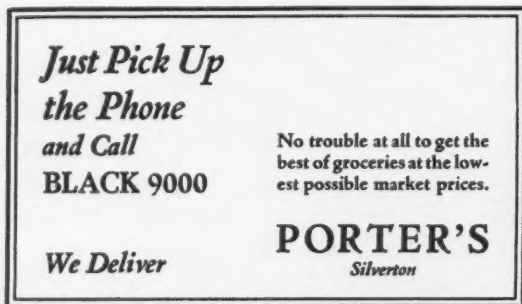


FIG. 5. Sound composition, good type face, and some modern features in layout of this advertisement. But just what is sold?

if the primary decision regarding the kind of printed piece calculated to deliver the results desired is wrong.

With this decision made, the modern typographer turns his attention to the problem of type choice and arrangement, and selection, size, and placing of illustrations, with a healthy respect for legibility and the graphic quality, size, and effectiveness of pictures.



FIG. 6. The modern typographer has taken slight liberties with copy to give advertisement intelligent typographic interpretation

taboo, and lower case will be preferred to capitals. But these precepts, based on physiological functions rather than on cycles of style, are well known to readers of THE INLAND PRINTER.

Suffice it to say that the typographer will constantly remind himself that the only message worth printing at all is one which is legible enough to invite and hold the prospect's attention.

them in his mind? I venture the guess that his diction will be quite different from that of the legislative clerk.

It is one of the great merits of advertising, that type can do for a printed message in the way of inflection and emphasis just what our salesman was doing. The variety of weights and widths in which the better modern types are available give typographers

practically unlimited resources for the interpretation of copy in print.

What do I mean by interpretation of copy? I mean an intelligent analysis of the copy which comes to the typographer for layout, to determine what are the points which are most important for the reader to comprehend and carry in his memory.

The copy as written by a customer who does not understand the potential resources of typography in the modern manner may be written in a solid type-written paragraph. It is the job of the layout man seeking conscientiously to serve the interests of that customer, to break the copy down into logical divisions, to pick out the selling points which should be emphasized, and to put these points into type which will convey the emphasis to the reader.

The resulting arrangement may not be so pretty or pleasing, the color of the type area will not be so even, the composition will certainly not be as restful as will the more conventional arrangement of the same copy, but the printed job is almost sure to make a more insistent demand for the reader's attention, and leave a clear impression of the important points of the story on his or her mind.

What can be done in interpreting copy typographically is quite surprising. But let us have done with theory for the moment and consider some concrete examples of copy handled well typographically in the traditional style contrasted with the same copy, with which a typographer with the modern viewpoint has taken liberties, with the aim of impressing the important points of the story on the mind of the reader.

Let us start with a straightforward notice written by the secretary of an organization, calling a meeting of the executive committee. It is typed and sent to the printer who sets it in a dignified and attractive form, as shown in Figure 1. But to the modern layout man, this copy was more than sixty words to be set in a beautiful type face. He visioned busy men, with numerous engagements. If they were interested enough in the organization to decide to attend the meeting, the date, the time, and the place must be impressed upon them, and the card must serve as an insistent reminder as it lies in front of them on their desks.

With these conditions and necessities in mind, he re-interprets the copy typographically without changing a word the secretary has written, as shown in Figure 2. Which set-up is most likely to insure the attendance at the meeting of committee members?

A girl of cultivation and good taste operated a restaurant in a suburban community. From her slender capital she set aside enough to run a small advertisement in the weekly community-

make the venture pay. The advertisement was not pulling, and she did not feel she could afford a larger space.

Shirley confided her difficulties to a young typographer who had become a

New Plaids

We will be pleased to show you the shipment of new Scotch Plaids and Tweeds we have just received. There are many new and beautiful patterns. An early selection is advisable. Only one suit will be made up of each pattern. These fabrics are all imported and are of the highest quality to be obtained. Satisfaction guaranteed

Martin & Co.
5 Penn Ave., Lima, Ohio

FIG. 7. A pleasing arrangement, with the plaid border lending interest. But has the space been used to best advantage to tell the sales story?

news-magazine. She went to the office of the paper and enlisted the interested attention of the best compositor in the shop in setting a tasteful, good-looking advertisement. The net result,

regular customer, perhaps for one reason in addition to the very satisfactory food. (A possible plot for *True Story*—no charge.) He told the proprietress that what she needed was not more

New Plaids

We will be pleased to show you the shipment of new Scotch Plaids and Tweeds we have just received. There are many new and beautiful patterns. These fabrics are all imported and are of the highest quality to be obtained. Satisfaction guaranteed.

An early selection is advisable. Only one suit will be made up of each pattern.

MARTIN & COMPANY
5 PENN AVENUE + + + LIMA, OHIO

FIG. 8. Greater simplicity in type faces and more dynamic layout. Note the non-symmetrical axis. All selling points are stressed typographically

highly satisfactory to all concerned, is shown as Figure 3. It was, beyond doubt, one of the most attractive small announcements in the paper.

But, though the fare was excellent and the place homelike and inviting, she did not have enough customers to

space, but a more intelligent interpretation typographically of her sales story. So, with scant respect for the sacred cows of even color and formal balance he set up her advertisement after working hours. The result is reproduced as Figure 4. The question

that remains is: did they live happily ever after?

A grocer wanted to encourage telephone orders. So he wrote copy for a small card to be dropped into the mail boxes of residents within his trading area. His printer set up with some care what the grocer had written in an arrangement that would ordinarily be considered quite satisfactory. The card as printed and distributed, has been reproduced in Figure 5.

But the typographer dealing with the same copy on principles of modern design asks himself a few questions. What must the customer be in need of to require the services of this merchant? The answer is: groceries. What telephone number must he be able to read with ease in the poor light over the telephone stand? The answer is Black 6000. What is the name of the store he is now calling? The answer to this is Porter's.

Obviously these vital points must be so put in type as to be easily read and

gestion conveyed by the plaid border units is interesting. But is the available space used to the best advantage to develop orders for suits?

One way in which a modern typographer might handle the same copy is shown in Figure 8. The head is larger and plainer, the main block of copy is thrown out of center, a statement of secondary importance is placed on the other side of the off-center axis thus established, there is no ornamentation to distract attention from the sales story. The difference in selling effectiveness is here not so spectacular, but the advantage appears to me to be on the side of the modern set-up.

The charming jeweler's advertisement shown in Figure 9 is beyond criticism as to beauty, dignity, and general restraint. The centered lines of copy are not broken according to sense, but the copy is not long, and the arrangement is pleasing to the eye.

The designer working on modern principles is at a slight disadvantage

That the difference in selling effectiveness is not, in this instance, more apparent, demonstrates that one of the most valuable features of our modern typography is the emphatic inflection of copy which it demands.

★ ★

Blotters Are Necessary

No wonder he can't find a blotter! Eighty per cent of all people receive only one blotter a year. Something ought to be done about it. And advertisers can do something about it.

In the first place, everybody who uses a pen needs a blotter, and but few of them have them.

Secondly, numerous tests have determined that well designed blotters rate first in attention value, first in long life, and first in reader interest.

Third, advertising blotters are inexpensive, as a reminder of the product you sell, as a supplement to the salesmen's calls, and as an effective tie-up to your full sales and advertising cam-

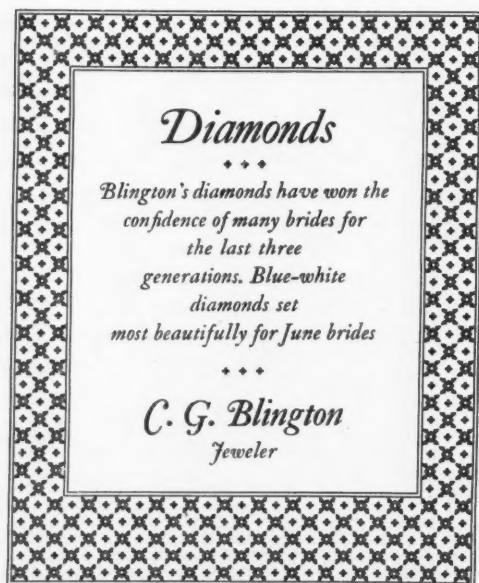


FIG. 9. A charming symmetrical composition, even though the border and copy compete for attention. Line breaks are arbitrary

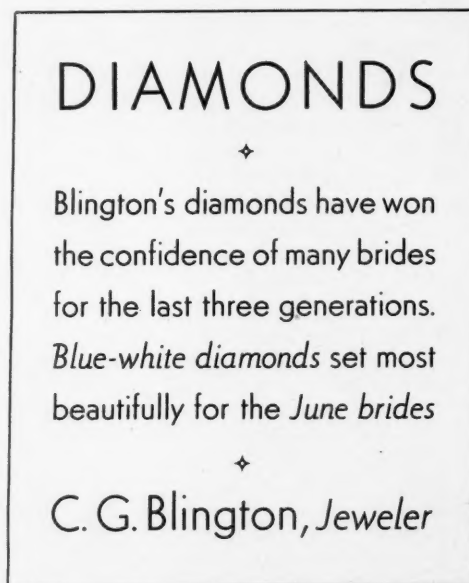


FIG. 10. The ultimate in simplicity. A straightforward rendering of copy in type large enough to be easily read. No loss of dignity

remembered. So the same copy is entirely re-cast, and inflected typographically as shown in Figure 6. Is such a card likely to bring Porter's more telephone orders than the card as originally set and printed?

Or consider the advertisement of "new plaids." Here the traditional layout and typography shown in Figure 7 is undeniably attractive, and the sug-

here, for merchandising traditions over which he has no control forbid his becoming as strident and emphatic as he might like. Within the canons of the dignified jewelry business, however, he might handle the undisplayed copy as straight composition in a simple light-faced type of a larger size, giving over the available space to copy rather than to ornament, as shown in Figure 10.

paign. Again, you can do a good advertising job over a period of months with blotters alone and at a comparably small expense—particularly if you are a retailer or have a limited trade territory that does not warrant an extensive advertising campaign.

Why not call or write Consolidated for some blotter advertising suggestions?—*The Battle Axe*.



PRINTING—THE MOTHER OF PROGRESS

This halftone reproduction, letterpress printed, while not carrying the full beauty of the delicate tones in the original painting by Ballantyne, recently presented by the Eastern Manufacturing Company to the United Typothetae of America, through whose courtesy it is here shown, is exceedingly suggestive in these days when one so often hears the charge that letterpress printing is decadent. That the picture carries an older U. T. A. emblem is simply an indication that these same "children" of the charming mother are still existent and vital factors in the progress of the world, despite the flight of time.



U. T. A. Strips For Action

★ *To Be International Coördinating Body of Strong
Local Groups, Free From Duplication of Service*

By **EDWARD T. MILLER**

● AFTER going on record as unanimously favoring an international association in which the local and district organizations should bear the greater burden of serving the membership and the international should coördinate and supplement all such service, the 49th annual convention of United Typothetae of America, held in New York, October 14, 15, and 16, adopted a simplified program for its future activities, calling for a budget reduced to around \$65,000 annually.

Forty local associations were represented. The delegates and the members-at-large numbered 138; the associate members, 116; total 254.

The principal question of the convention was, What sort of an organization do the printers of the country want? So important was the issue that little time was wasted in getting to it the first day, in order that abundant time might be had to hear from all interested.

Promptly after the Supreme Court's decision put the graphic arts code out of its misery, the U. T. A. board of directors worked up what has been known as "The Seven-Point Program." Elmer J. Koch, the secretary, put the "program" in concrete form and then presented it before the Seventh Zone Typothetae Federation convention at Toledo, September 14. This printed presentation was in the hands of each convention registrant when Secretary Koch was called upon to present it.

"In building a program of activities for a trade association of the printing industry," said Secretary Koch, "the characteristics of the industry must be recognized and given careful consideration. In the printing industry, the average intelligence level among both employers and employees is high. Pride in craft exists to an uncommon degree. Opportunity still exists to rise from the ranks to become an owner and an employer. Accordingly many excellent craftsmen become proprietors with little or no training in business. The geographical spread of the units is unique, covering all of the states and prov-

inces. But 50 to 57 per cent of all commercial printing establishments have a sales volume of less than \$5,000 a year, and are one- or two-man shops.

"It is estimated that only about 3 per cent of the establishments employ more than fifty workers. The capacity for production of various types of printing also varies from black and white to technical color processes.

"Having in mind some of the characteristics of the industry, the question arises whether each establishment shall decide on an individualistic policy in

regard to conduct of its business, or whether a greater measure of gain might not be secured for all by some concerted action in respect to problems common to all."

Secretary Koch said that contacts made during the summer with persons engaged in the industry revealed a practically unanimous sentiment that a national trade association is needed. The question then is, "What shall be the program of activities of such an association?" Basically, he believed such activities may be divided into two

groups: (1) Relating to a direct service to a member-establishment; (2) Relating to protection of the interests of the industry generally.

"It was decided," continued Secretary Koch, "that a program including a combination of the *service* and *protective* features would to a greater degree meet demands of the industry and fulfil to a greater extent the needs than would be possible by the adoption of one or the other alternatives. The program submitted by the executive committee and approved by the board of directors consisted of and included these classifications:

Service: (1) Business promotion; (2) Estimating and production; (3) Accounting and cost finding.

Protection: (1) In industrial relations — statistical and factual service; (2) In trade relations; (3) Public relations — a. Government, federal and state; b. civic groups; c. public contacts, publicity; (5) Research and industrial planning—a. business; b. technical

Following Secretary Koch's very lucid explanation of the Seven-Point Program, all the delegates realized that "the question was before the



Earl R. Britt, new president of Typothetae, brings from many years of service in the graphic arts a conviction that the association fills a vital need for constructive activities

house." The presiding officer, President Frank J. Smith, Rochester, New York, called on various delegates to express their views.

T. E. Donnelley, of Chicago, spoke first for the executive committee of the Graphic Arts Federation of that city. He expressed the opinion that the proposed program was planned on too big a scale, and that Typothetae could not afford it. "We must analyze our situation and make up our minds whether such a program is worth the price. I'm not for a cheap Typothetae, but for an economical one. We have no idea how much money is available, and until then we must act accordingly.

"What we have to decide upon is, What shall be the policy of Typothetae from now on? I believe the greatest benefits to our members come from our local organizations. I believe the national should be a great coordinating committee or agency and do those things which can be done nationally better than locally.

"A special committee appointed by the Chicago Graphic Arts Federation to look into the Seven-Point Program reported that it is desirable to have a national association which should serve as a coordinating agency between local trade organizations, and in general on all national matters pertaining to the

2. Publishing such data as Ratios for Printing Management; maintaining and revising U.T.A. text books and literature on cost finding, estimating and craftsmanship, including some program of apprentice training;
3. Maintaining such contacts with allied and related industries as may be necessary or beneficial;
4. Functioning for the benefit of the printing industry in national matters in cooperation with other organizations;
5. Publishing of a monthly bulletin containing *only* such information as may be of general interest to the industry, and sending it to the members;
6. Discontinuing by the national organization of all direct service of a specialized nature to individual members, this type of service to be made available through locals;
7. A reasonable budget prepared to carry out the functions of the national association as outlined.

"In regard to stabilization," continued Donnelley, "I don't think we can get anywhere by artificially fixing prices. The U. T. A. has done excellent work in cost finding on the *hour* basis; now we must work it out on a *budget* basis. We have done some good work

can't be made by the national office; they must be made by members. It is an incidental function and not one of the Seven Points.

"Public Relations: In the matter of legislation, we must be alert. We must depend on the Washington office to keep us in touch. But when we come to general legislation, I believe it is better to put our shoulders to local wheels rather than to try to do anything ourselves. Every local community has its business men's organizations. They are not much of an expense and do effective work. I do not consider this a major activity.

"Chicago is against that part of the Seven-Point Program providing for business promotion," continued Donnelley. "It is not the national body's job to promote business or teach salesmanship, how to make a dummy, or gather specimens. It may be well enough in itself, but it means a lot of work for the national office, and that means expense we cannot afford.

"In the matter of research, we object to setting up a lot of data at the general offices to be ready when some one might call for it. It is a useless expense and such service is not justified by the possible demand."

President Frank Smith next called upon Detroit for a statement of its



U.T.A. officers and directors, elected at 49th annual convention, New York City. Seated, left to right, Donald L. Boyd, Chester A. Jaqua, William T. Greig, M. F. Hurley, Frank J. Smith, Earl R. Britt, Oscar T. Wright, Julius S. Weyl, A. W. Finlay, Frank A. Young, E. F. Eilert, Standing; H. F. Ambrose, George B. Gannett, Gilbert Michel, R. S. Peare, Emory G. Hall, George H. Cornelius, Harry O. Owen, T. E. Donnelley, E. J. Mordaunt, R. W. Bradford

printing industry, and which should function at a cost proportionate to the services rendered, limiting its activities to the following:

1. Educational activities, such as, accounting, cost finding, estimating, craftsmanship and records of production;

in collecting production *averages*; now we must build up production *standards*. But ratios, production indices, hourly costs, standard accounting, must be done by the locals.

"I can't see that our contacts with other allied industries can constitute a major activity of the national. They

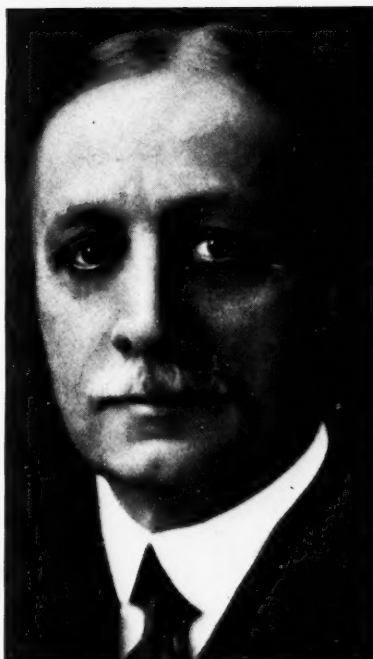
position in regard to the Seven-Point Program. George K. Hebb and C. C. Means called the convention's attention to the "recommended principles upon which the national Typothetae should be reorganized, as approved by Detroit's membership at the annual meeting in September."

These recommendations are that: The U. T. A. be reorganized on the principles of education, legislation, and trade relations, and by means of these principles should endeavor to eliminate present destructive price competition. U. T. A. should design its program for those printers who show a lively and keen response to its activities. The U. T. A. should suspend direct service activities to individual establishments, such service to be supplied by the nearest local on a reasonable fee basis, the U. T. A. thereby eliminating expenditures of time and money for various activities already being successfully rendered by locals. A simple plan for necessary national services should be adopted, a modest budget prepared, and the expense distributed over the ninety-six metropolitan areas of the United States. U. T. A. membership should be optional and not a condition of local membership. For the sake of economy, U. T. A. should abandon its direct membership solicitation through traveling field representatives and substitute therefor a carefully prepared direct-mail presentation, supported by articles in the trade press and by the *Typothetae Bulletin*.

Means described a survey made by the Detroit committee, which shows that there are ninety-six metropolitan centers in the United States, of which forty-six have populations running from 200,000, such as Grand Rapids, Michigan, to 10,000,000, such as New York City. All these have local organizations of master printers of one kind or another. Fifty other centers are not large enough to support a local association, but probably might if the districts around them could be embraced with them as centers.

The two Detroit speakers advocated their own suggestions and recommendations, yet gave open support to Chicago's proposal for a more simplified national organization.

When speaking for the Philadelphia Typothetae, Julius S. Weyl, said: "My idea of the United Typothetae is that we should not lose sight of a certain altruistic phase in its work. We therefore favor a liberal policy with this limitation—we cannot spend more than we take in. I suggest, and Philadelphia backs me in this, that we continue such present activities as the executive committee regards as essential, that the executive committee be limited in its activities to the amount of money available, and that the entire conduct of the association be left in the hands of the executive committee for six months. After that time, if sufficient funds



T. E. Donnelley, of Chicago, newly elected second U.T.A. vice-president

become available, let us then plan to extend our activities up to a budget not exceeding \$85,000."

George K. Hebb, of Detroit, then stated that Detroit would leave the association's activities to the executive committee, provided that its members approach the matter from the proper viewpoint, with instructions from the convention to guide them.

At this point, President Smith called on Oscar T. Wright, of Washington, for an expression of opinion.

"I disagree with both Donnelley and Hebb," began Wright. "I am much impressed with what Weyl has said. I believe this body must give consideration to an altruistic standpoint. In view of the general business situation throughout the country, the attitude of the administration at Washington, and the condition of the printers themselves, I doubt whether you can get this industry to tuck tail and run away like a whipped puppy. That's what it will mean virtually, if we appropriate a mere \$48,000, as has been suggested, to run this association for another year. This enterprise is worth all the money we have put into it. Are you young men willing to vote to curtail the activities of such an organization as this? How is this convention going to inspire these young men with such a curtailed program? I believe I speak 100 per cent for Washington and the Fourth District when I say that we are for a bigger and better U. T. A.;

for an expanded program rather than a contracted one."

Wright's position was supported by Arthur J. Randall, of Indianapolis, who said, "Indianapolis wants a better and bigger program. We do not believe in any curtailment."

When asked to speak by President Smith, Albert Finlay, of Boston, said: "Boston has been a member of Typothetae for forty-nine years, and will continue its membership no matter what happens. This is not a new fit that we are in. We have had just such difficulties before, only we then had resources but unfortunately today we do not. Boston believes we should live within our income. For that reason Donnelley's and Hebb's programs seem to be reasonable. They were both read to the Boston membership at one of our meetings and agreed to in principle."

President Smith, apparently without design, called upon representatives of locals first from one part of the country and then from another in an effort to give every section an opportunity to be heard on the all-important question of the convention, as well as to crystallize the sentiment into definite form when the time came for action.

Edward J. Mordaunt, of New York: "We can't do something we haven't got the money for. On the basis of our money, let our activities be."

Earl Britt, of Saint Louis (who was destined to be elected president and to head the new program): "We believe that there must be definite activities and services in the locals, and that there must be definite national activities. The national organization can be operated in an economical manner to carry out the work of making Typothetae more productive of good to all than in the past."

Harold Winchester, of Albany: "The Capital District believes that whatever the national attempts to do it should do well, and not spread itself out too thin. We have no fault to find with the present local programs. Our printers have remained in the association because of the activities promoted by the locals. We suggest that the program be kept within the limit of the dues, and that whatever program be adopted shall be worth the dues that are agreed upon and paid in."

Gilbert Michel, of Baltimore: "We want everything Typothetae can give us within the money we can afford to pay. We would like to see Typothetae grow in its usefulness in the future as it has in the past."

Raby Plank, of Minneapolis: "Minneapolis believes Typothetae always

has acted unselfishly for any and all printing interests. It is not so important to know where we are going, as how we may best do as economically as possible the thing of greatest good to the industry. We are willing to trust the executive committee to do something we shall all be proud of. Minneapolis is in favor of the Seven-Point program, with such modifications as have been already suggested to the convention by Donnelley and Hebb."

James J. Rudisill, of York, Pennsylvania: "The attitude of the Central Pennsylvania Typothetae is in support of Weyl's suggestion, but Typothetae may have to function on a great deal less than even what Donnelley contemplates, because of the effect of the N. R. A. on printers in the smaller towns, where they played the U. T. A. against the N. E. A. and paid no dues to either."

Chester A. Jaqua, of Grand Rapids, Michigan: "We in Grand Rapids are in the shadow of both Chicago and Detroit. We agree that we ought to have a national association, and that we cannot get along without it. But it seems to us that the National must cover a large territory where there are no local associations, and, therefore, in the natural course of events, must duplicate some of the local activities."

Donald L. Boyd, of Huntington, West Virginia: "We have heard much of late of the desirability of stabilization. Now, what has been the purpose of every single thing done by the U. T. A. in the last forty-nine years? (Audience answers, 'stabilization.') That's it! Now, let us consider the ultimate result of the action we may take here. We are in accord with the Chicago suggestions."

Additional expressions of opinion endorsing or modifying various proposed plans were delivered by George R. Dorman, of Pittsburgh; Jesse F. Berkes, of Cleveland; Robert W. Neal, of Rochester, New York; C. H. Armstrong, of Wichita, Kansas; Reed R. Vance, of Columbus, Ohio.

By this time it was apparent that there were no wide differences in the recommendations put before the body, and that what differences existed were largely of detail and not principle. One could sense a relieved realization that the convention was going to take united action when it was time to vote.

Although "discussion from the floor" was called for, it was confined to a statement by National Treasurer B. B. Eisenberg, of Cleveland, on the possibilities of operating a national association on a flexible budget of from

THE NEW PROGRAM OF U. T. A.

THE UNITED TYPOTHETAE OF AMERICA shall serve as a coördinating agency between local organizations and in general on national matters pertaining to the printing industry. It shall endeavor through education, legislation, trade relations, and such other activities as may be necessary, to eliminate destructive price-competition and to generally improve the conditions prevailing in the printing industry. The national office shall serve in the capacity of a clearing house for information required by member establishments as well as the affiliated regional associations. It is not intended that the activities of the national office of the United Typothetae of America shall duplicate the services rendered by the affiliated regional associations, but, rather, shall supplement them. In the main, they shall consist of such activities as may be carried on more effectively, efficiently, and economically by one central office than if they were assumed separately by the many affiliated regional offices.

Education

Educational literature applying specifically to the training needs of the industry such as courses for Sales Club study groups, on estimating, and cost finding, together with books on the fundamental processes of printing and related subjects shall be made available. Apprenticeship training material shall also be given the required attention. Schools in which printing and related subjects are taught shall be extended such cooperation as may be mutually beneficial.

Accounting and Costing

This activity shall be concerned with information and counsel on every phase of accounting and financial control in the printing business. It shall render such assistance as may be necessary in connection with the Standard Accounting System, with the Cost-Finding System tied in and controlled, Practical (Simplified) Accounting System, the Standard Cost-Finding System, the Simplified Cost-Finding System and Budgeting System. It shall include the annual compilation of Ratios for Printing Management and preparation of the Monthly Productive-Hour Index of Activity for the printing industry.

Production

This activity shall be concerned with the collection and compilation of records pertaining to printing production in order that production standards may be established. It shall also gather such other information in respect to the production of printed matter as may from time to time be required.

Trade Relations

This activity shall be concerned with establishing relations which will be mutually helpful with competitive and allied industries. It is proposed that committees of members shall be appointed to meet

with similar committees from the other graphic arts associations with this objective in mind. The U. T. A. Special Paper-Trade Relations Committee may be cited as an example of this type of activity.

Industrial Information

This service shall consist of maintaining a file of existing contracts covering hours and wages for the information and use of the membership upon request. It is proposed that such other information pertaining to the industry as may be required shall be collected, analyzed, and prepared for dissemination and use.

Business Promotion

This activity shall be concerned with information in regard to selling printing together with the preparation of material for use by Sales Club study groups.

Public Relations

This activity shall be concerned with national legislation that tends to be restrictive. It is proposed that in matters of national legislation, affecting industry generally, every cooperation shall be extended to existing civic and other groups in furthering legislation designed to be helpful to industry, or in combating legislative action detrimental to it. It is proposed that in legislation particularly affecting the printing industry appropriate committees shall be appointed by the U. T. A. for the purpose of appearing before proper legislative bodies. It is further proposed that every cooperation shall be extended to affiliated regional associations in matters pertaining to specific state legislation that may have a tendency to be restrictive or injurious to the interests of the printing industry.

Administration

Such administrative activities as may be necessary shall be maintained, including an association bulletin.

\$63,000 to \$85,000 and to an appeal by Harry F. Ambrose, of Nashville, to go back home and sell a program that would fit all interests of the country.

The convention having decided that forty-eight-year old United Typothetae of America has served the printers of America well for half of a century, and deserves long years of future usefulness, it was in order to set up the machinery for carrying out a new and simplified, but effective, program.

The following motion, sponsored by James Rudisill of York, Pennsylvania, and supported by Albert Finlay, of Boston, was put to the convention and carried without a dissenting voice:

"That the matter of the activities of Typothetae be left in the hands of the newly elected board of directors; that they use every means to effect as economic an organization as is possible to carry out the affairs of the association; and that they follow out as much of the Seven-Point Plan and of the proposed Chicago and Detroit Plans as possible."

★ ★

To carry out its new simplified program, United Typothetae of America has elected an entirely new set of executive officers; reduced its annual budget to \$65,000; adopted resolutions attacking bankrupt plants, taxes, printing machines in government departments, and asking for a share of government printing now being done in Washington.

Over 250 delegates and members were welcomed to New York City by Mayor Fiorello H. LaGuardia, and Frank A. Young, president of the New York Employing Printers Association. In response, Earl R. Britt, of Saint Louis, on behalf of the convention, voiced appreciation of the delegates, and explained that the convention this year had been designated as a town-hall type of meeting in which each would have an opportunity to speak his mind and express his opinions. "There is an intense need for a more representative printing organization. Sources of supply with which we deal are all organized along national lines. Many abuses have crept in. Restrictive state and national legislation is an increasing menace. The remedy lies in our own hands. Our reliance can only be found in a strong, powerful, and aggressive national organization with alert and active affiliated locals."

An excellent and most heartening address on "The Business Situation Today" was delivered by Lionel D. Edie, a celebrated economist of New York. He maintained that in spite of

all political worries and uncertainties, business has improved substantially. Automobile orders are 35 per cent above a year ago, residential building contracts 100 per cent, steel tonnage the second half of this year 50 per cent over the same period last year. Neither government spending nor the artificialities of an unbalanced budget—the attempt to "prime the pump"—have



George H. Cornelius, Indianapolis, the new first vice-president of U.T.A.

been responsible, but rather the natural forces of "cheap money," restored confidence in our banking system, the restored equilibrium in our internal price structure, and "cheap power."

During his annual report, President Frank J. Smith, reviewed the year of history under the code and since, explained how the executive boards had been led to formulate the Seven-Point Program, and cited the many fine accomplishments of the association during its half-century history as sufficient to warrant its reestablishment as one of the foremost trade associations of the country.

The Eastern Manufacturing Company, through Former President E. F. Eilert, of the New York Employing Printers Association, presented a painting, "Printing, the Mother of Progress," to the association; appropriately accepted by President Smith.

"Can Competitive Printing Be Sold at a Profit?" was discussed in some

half-dozen aspects by as many delegates. The same general topic, limited to the *practices of plant production*, afforded Frank Knox, of Pittsburgh, an opportunity to explain how he has developed some standardized practices within the organizations of printing purchasers, and coördinated standards of raw materials, converting equipment, and converting methods.

"Widening the Printer's Market" was another phase of the same general topic, discussed, by Joseph Guiney, of New York, who introduced three star salesmen, Glen Downey, Albert Vela, and Harry Zwick, president of the New York Association of Printing Salesmen, all of New York City. Their stories on the creation of printing sales were both interesting and instructive.

Zwick especially emphasized the fact that printers do not appreciate the responsibility they have when they invest the customer's money in printing. If this were kept more in mind, he believes printers would do better work. Vela stressed the necessity of helping the producer, or manufacturer, move his products, and the great opportunity that now exists because many companies let their advertising managers go and have placed the buying of printing and advertising in the hands of men who are not familiar with the work. These men are becoming too busy to give this work the necessary attention, and the printer now has an opportunity to assist them.

"Selling printing through a better knowledge of the customer's needs," was discussed briefly by J. Horace McFarland, of Harrisburg. "We must form a partnership with the customer, become interested in his success, and acquire an intimate acquaintance with what he has to sell. Then we can try to tell him how we think he ought to go about selling it."

Kenneth McKiernan, Chicago, then explained to the convention his system of production control through the use of standards set up after eighteen years of painstaking effort. He offered the system to the association for use of its members.

"Creating sales through better management and methods," was the topic of an exceedingly interesting discussion by Chester A. Jaqua, of Grand Rapids, Michigan. He believes that the printer who would specialize in order to develop a better market, needs to ask himself, What have I to sell? Then, What equipment have I best suited to make it? (The speaker emphasized the necessity for having the most modern

equipment.) Who is interested in our product? It is useless to call on prospects other than those who are, those whose credit and buying practices are satisfactory, and who will buy at prices that include a profit.

In attempting to determine why such prospects should be interested in one's product, Jaqua suggested that it is worthwhile to sit down and carefully write down on paper all of the reasons that can be thought of as to why the prospect should be interested and why he should buy. It is a splendid way of organizing the sales approach and the sales arguments. Determining the right price at which to sell in order to make a profit is distinctly the function of better management.

William T. Greig, of Minneapolis, explained a plan of the local in that city to develop stabilization through centralized checking and certification of estimates built on economic hour costs and average production records. Fifty plants are participating with their estimates on all jobs of \$50 and over. No price is quoted at less than the certified cost. The system tends to keep any printer from getting more than his reasonable share of the market. Experience with the plan indicates it is more profitable to operate with than without it.

During the closing hours of the convention the following new officers were elected and then officially presented to the convention.

Typothetae Officers

President: Earl R. Britt, Saint Louis (Britt Printing and Publishing Company).

First Vice-President: George H. Cornelius, Indianapolis (Cornelius Printing Company).

Second Vice-President: T. E. Donnelley, Chicago, Illinois (R. R. Donnelley and Sons Company).

Third Vice-President: H. F. Ambrose, Nashville, Tennessee (E. T. Lowe Publishing Company).

Fourth Vice-President: E. J. Mordaunt, New York City (C. J. O'Brien Company, Incorporated).

Fifth Vice-President: R. W. Bradford, Denver (Bradford-Robinson Company).

Treasurer: Oscar T. Wright, Washington, D. C. (National Capital Press).

Directors First Zone: Albert W. Finlay, Boston; Walter B. Reilly, Lowell, Massachusetts; John R. Demarest, New Haven, Connecticut.

Directors Second Zone: Frank J. Smith, Rochester, New York; R. S. Peare, Schenectady, New York.

Directors Third Zone: Julius S. Weyl, Philadelphia; Oscar M. Hazelton, Scranton, Pennsylvania.

Directors Fourth Zone: Oscar T. Wright, Washington, D. C.; Gilbert Michel, Baltimore, Maryland.

Director Fifth Zone: T. J. Lyon, Atlanta.

Director Sixth Zone: Elmer G. Voigt, Racine, Wisconsin.

Directors Seventh Zone: Donald L. Boyd, Huntington, West Virginia; William A. Shields, Pittsburgh; Chester A. Jaqua, Grand Rapids, Michigan; B. B. Eisenberg, Cleveland, Ohio.

Director Eighth Zone: H. F. Ambrose, Nashville, Tennessee.

Directors Ninth Zone: Emory G. Hall, Rockford, Illinois; Kirk Stewart, Waterloo, Iowa; George B. Gannett, Saint Louis.

Director Tenth Zone: L. B. Gardner, Waco, Texas.

Director Eleventh Zone: William T. Greig, Minneapolis.

Director Twelfth Zone: Claud M. Gaffney, Wichita, Kansas.

Director Thirteenth Zone: R. W. Bradford, Denver.

Directors Sixteenth Zone: Frank A. Young, New York City; M. F. Hurley, New York City; E. F. Eilert, New York City; William F. Weidner, New York City; J. Stewart Jamieson, New York City.

Directors Seventeenth Zone: T. E. Donnelley, Chicago; Charles M. Stewart, Chicago; Edwin Lennox, Chicago; Harry O. Owen, Chicago.

Director Eighteenth Zone: A. L. Lewis, Toronto, Ontario.

The newly elected president, Earl R. Britt, upon his inauguration, made a happy address to the convention which may be regarded as the keynote of the new administration.

On behalf of the convention, Julius Weyl, presented Retiring President Frank J. Smith, with the customary gold medal.

The by-laws were then amended to reduce the number of members on the board of directors, and to readjust the representation by zones.

After the reading of the necrology committee report, the convention rose and stood in silent meditation and prayer as a mark of respect to the memory of departed members.

The executive committee met after the convention and formulated the new program, which was later ratified by the Board of Directors. A tentative annual budget of \$65,000 was adopted for the ensuing year. Resignations of the entire staff at the general offices in Washington, D. C., were called for and received. The new board then selected Elmer J. Koch as secretary; F. W. Fillmore as head of the finance and accounting department; David P. Porterfield as head of the business promotion activities; T. G. McGrew for field service; R. K. Mead was selected for office service.

A committee of local secretaries who will confer with the president and the executive committee when desired includes Gordon Hall, of Saint Louis, William Meeks, of Philadelphia, and Gerald Walch, of Washington.

New Executive Secretary

Elmer J. Koch's many years' experience in the printing industry have peculiarly fitted him for the office of executive secretary of U. T. A.

Trained in economics and accounting at the University of Wisconsin, he soon became primarily interested in that field as applied to the graphic arts. He turned his energies to the work of cost finding and accounting in



Elmer J. Koch, executive secretary

the printing industry, being connected with the Seattle Typothetae, the Cleveland Graphic Arts Club, and the New York Employing Printers Association. He is the author of the Standard Book on Cost Finding for Printers, widely recognized as the outstanding guide of cost accounting for the industry. Thus he has an intimate acquaintance with the problems of printers.

As executive of several graphic arts associations, Mr. Koch has demonstrated his knowledge of the problems of the industry, and his appreciation of the need for a constructive program in the association. He has served as president of the Typothetae Cost Accountants' Association, as president of the Typothetae Secretary-Manager Association; also as Secretary of the Cleveland Graphic Arts Club, now the Cleveland Typothetae Association. In April, 1934, he was appointed upon resignation of John J. Deviny to the office of Executive Secretary of United Typothetae of America.

The Inland Printer for November, 1935

\$300 in PRIZES in a cover contest requiring quick action—



Kable Brothers Company, publication printers, Mount Morris, Illinois, in coöperation with **THE INLAND PRINTER**, invites you to submit designs for the front cover of the firm's house-organ, **THE KABLEGRAM**. Winning designs will be used on the twelve issues during 1936. Designs of high rank will be shown and winners announced in **THE INLAND PRINTER** of January, 1936. Study the copy below, read the rules carefully and then go to it.

"**THE KABLEGRAM**, a Monthly Magazine Devoted to Matters of Interest to Organization Officials, Writers, Editors, and Speakers—January, 1936"

CASH PRIZES: First, \$75; second, \$50; third, \$40. And \$15 to those who send the next nine highest ranking designs. \$300 in all!

Submit for the jury twenty proofs, in two colors one of which must be black, on white coated paper, 6 by 9 inches in size, unmounted. For reproduction, send three proofs of each form, separated, in black ink on white coated stock. (If design is bleed reproduction proofs may be on 7 by 10-inch paper.) Only type and typefounders' ornaments may be used; no special drawings permitted. However contestants may cut patterns in linoleum, blank metal, or rubber if desired. It is also only necessary for the design to have

the name and date line. The explanatory sentence may be omitted.

Remember that your proofs must be mailed flat, with name and full address of contestant on the back of one only of the two-color proofs. To be considered by the jury, designs must reach **THE INLAND PRINTER** Contest Editor by December 25, 1935. For the guidance of contestants a copy of **THE KABLEGRAM** may be secured on request by writing to Hec. Mann, Director of Typography, Kable Brothers Company, Mount Morris, Illinois.

THE INLAND PRINTER

205 West Wacker Drive + + + Chicago, Illinois



Printers' International Bureau

• The official bulletin of French master printers has published an impressive report of the recent session of the International Bureau of Master Printers' Organizations, held in Berlin, attended by delegations from Belgium, Germany, Great Britain, Holland, Italy, Norway, Switzerland, and a group of Czechoslovakian printers.

The report says that: English and German master printers have remarkably strong organizations and wield important financial power. The German Master Printers' Federation has an annual operation budget of 1,800,000 francs, a staff of fifty people at the general office, and a membership of 98 per cent of all the master printers of that country. The English Federation of Master Printers has a mutual insurance system; also a number of accounting and cost-finding experts who give advice to members. The Dutch Master Printers' Federation includes about 90 per cent of all printing establishments, has a well organized pension system for older executives, and has lately worked out an agreement between firms and the newspapers of Holland for competitive bidding on printing that is to be done for agencies of both local and national governments.

National Work Exposition

• The fourth exposition of "The Best Work in France" will be held again in 1936. The graphic arts are represented in three divisions: typography, lithography, and affiliated industries. The typographic division has announced a program calling for the best knowledge and craftsmanship in the following four-fold competition:

A written report: What Do You Think of Our Contemporary Typography?; Program composition (text and imposition modern); Invitation card, format ad libitum (text and imposition modern); Cover composition of a bulletin.

An Exhibition of Printed Curios

• The clubrooms of foreign correspondents in Brussels, Belgium, house a new and permanent exhibition of unusual interest and value not only to newspaper men but to printers as well. Among the rarities and curiosities of ancient and historical newspapers is a copy of *Military News* from the battle-fields of Charles VIII of France (1493); also the famous *Strassburg News* of 1609. A curiosity is a Parisian newspaper printed on linen (because of too high taxation of paper). These "linen news-sheets" were again sold as handkerchiefs during an epidemic of the flu. Unusual also are the newspapers produced in insane asylums. The editors and printers of these

sheets were all insane and their products are of rare interest. Among the largest newspapers is one from the department of education in Mexico. It is over 9 feet long and 6 feet wide (page size) and was printed for use in Mexican villages where it was displayed for public reading.

Coöperative Buying of Supplies

• Following in the footsteps of German master printers, the French Syndicate of Master Printers, in Roubaix-Tourcoing, organized a coöperative purchasing office for printing supplies. The benefits of buying small items in large quantities for all printers of the syndicate are immeasurable, not only from the viewpoint of greater economy, but also in raising the standard of quality of all supplies.

Forty Million Crowns

• The *Norsk* advertising annual of 1935 states that Norway spent 22 million crowns for newspaper and magazine advertising, 6 million for direct-mail printing and advertising, 3 million for posters, 27 million for exhibitions and fairs, 1½ million for advertising novelties, books, and programs, ½ million for movie and theater advertising, and about 3 million for other media. The *Norsk* annual also reproduces some 300 specimens of outstanding advertisements, posters, and other printed products.

Patents a Leather Roller

• The firm of A. Jeurgens, Junior, in Goch, Rhineland, has secured patents for a new leather roller for printing purposes. The roller consists of a spiral-formed iron rod with a roller mass on which the actual leather cover is glued.

Interchangeable Rollers

• *Klimsch's Printing-News* announces a new patent taken out by George Böttinger, in Dresden. The invention provides a new roller arrangement for printing presses which use anilin inks or dyes in a printing process recently developed in Europe. An adjustable roller frame permits the independent use of different ink rollers.

Postal Authorities Help Printers

• A new ruling by German postal authorities permits the enclosure of small sample goods with printed matter in order to increase business. They also let magazines carry special loose-leaf inserts and folders of their advertisers. Postal departments of other European countries even permit the use of space on government post cards for advertising of their country.

Great Britain's Printing Budget

• The *Statistical Review of Press Advertising* recently compiled some interesting figures on England's expenditures for its printed and other advertising. The annual bill amounts to about £125,000,000. Direct-mail printed matter costs £25,000,000; catalogs, price lists, and similar products amount to £15,000,000, excluding about £25,000,000 for wrapping and mailing. The advertising budget requires approximately £39,000,000; posters, £10,000,000; window displays and free samples, £15,000,000; other advertising media, £5,000,000; radio, film, "sky" advertising, £1,000,000.

Italian Newspaper Restrictions

• According to a governmental order, Italian newspapers are allowed to print only six pages during each week day, and eight pages on Sunday. No paper is allowed more than two daily editions, and extra editions are prohibited. The order was issued to restrict imports of cellulose.

First Bengali Linotype

• Calcutta, India—The *New York Times* recently carried the following news dispatch from its Calcutta correspondent: "The first Bengali linotype machine was demonstrated today in the Calcutta office of the manufacturer. It is the result of many years experimentation by S. C. Makumdar, and others.

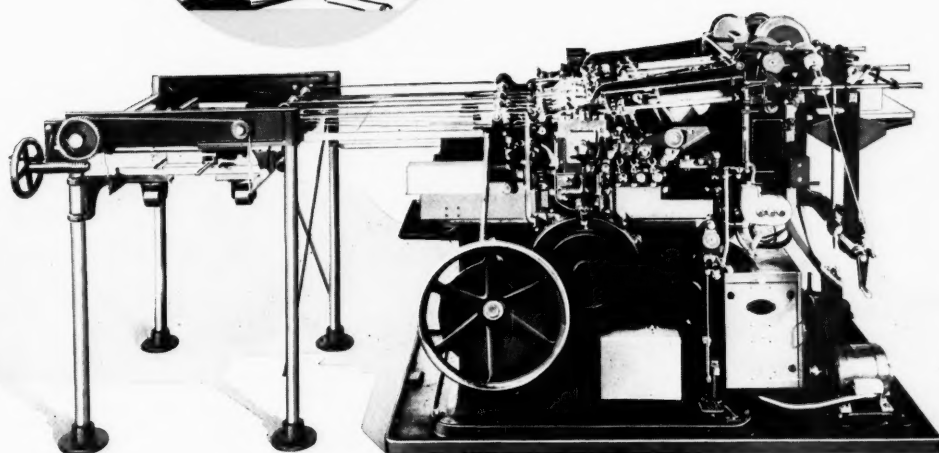
"The company has developed linotype machines for Hindu (Devanagari script) and Gaurati, and is now busy with other Indian languages.

"The chief trouble with Bengali is the number of characters required—about 600—which is beyond the capacity of any linotype machine. The first necessity, therefore, was a reduction and simplification of compound characters for double letters. The number has now been reduced to the range of the linotype keyboard, and this may have a permanent effect on printed Bengali.

Paper From Beech-Cellulose

• Through the coöperative efforts of a papermaker and cellulose manufacturer in Munich and Aschoffenburg, a new method for making cellulose from beech wood has been developed. The production cost of this new cellulose is higher than the old pine-wood variety. Some fine paper for halftone reproduction has been manufactured. The established fact that beech wood can now be used for papermaking is of great economic importance to countries that have been sacrificing their pine wood to our modern newspaper and magazine age.

To THE HE-MAN who drives a press **HARD!**



If you want a press that can take a licking—and like it—a press that will make money on anything from onionskin paper to cardboard, buy a Kelly.

Don't take our word for it. Ask a Kelly owner. If you ask the owner of Kelly B, No. 2868, he'll say:

"Kelly Press No. 2868, Style B, has been in continuous service in our printing department for a period of over eleven years. In this time there have been between twenty and twenty-five million impressions run on this press. It is the one 'old reliable' for it seems that when stock is too curly or too heavy for the other presses, we have never yet been stuck. The Kelly has always been able to handle it and finish the job."

If you're buying a press for profit, put your money in a Kelly. You'll get it back many times.

KELLY

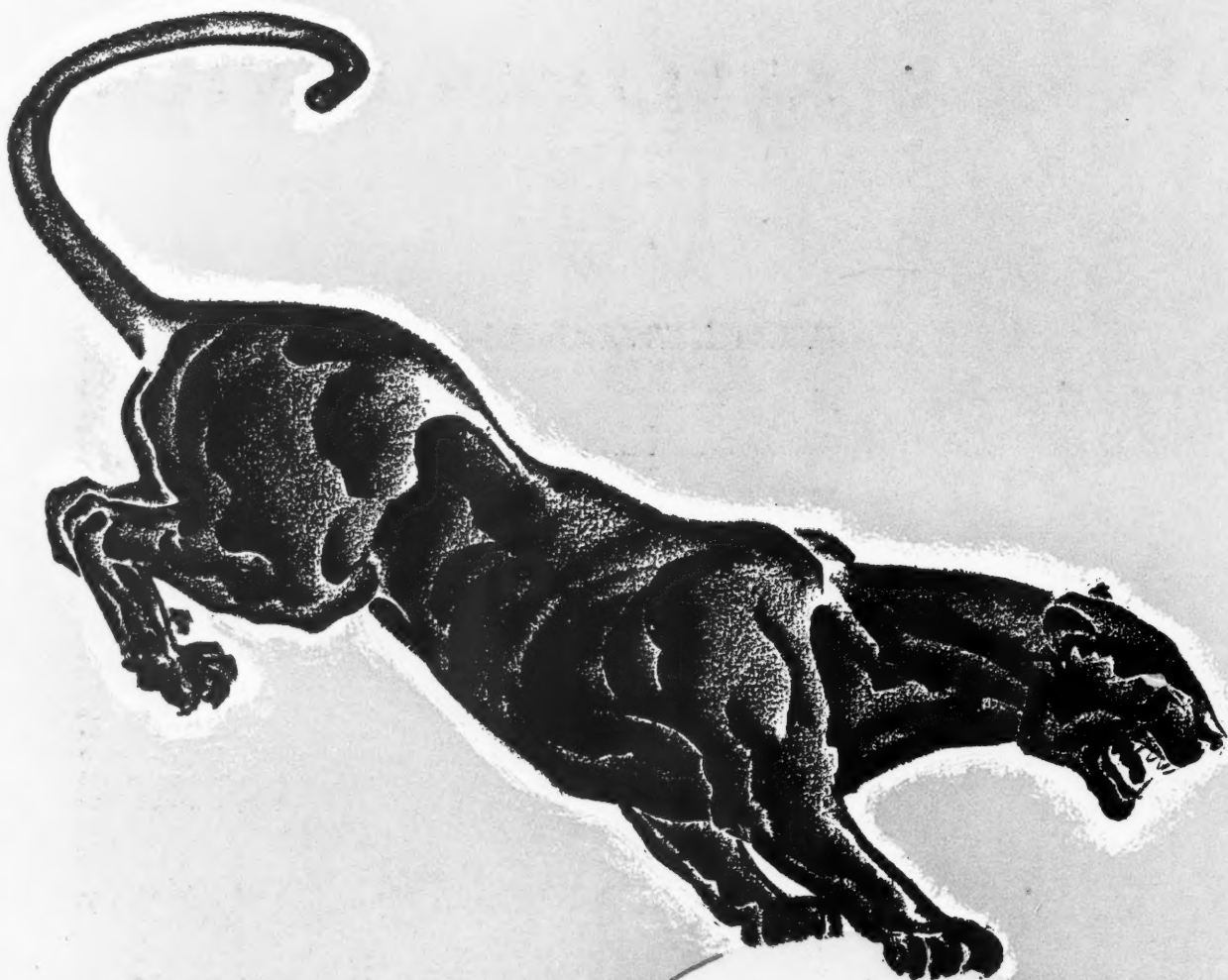
AUTOMATIC PRESSES

Kelly Presses are now equipped with Kimble Motors
—motors designed especially for the
Graphic Arts Industry

AMERICAN TYPE FOUNDERS SALES CORPORATION, ELIZABETH, NEW JERSEY

SET IN STYMIE BLACK AND STYMIE MEDIUM WITH FRANKLIN GOTHIC AND AGENCY GOTHIC

BOTH SIDES OF THIS INSERT PRINTED ON KELLY PRESSES



12 to 72 point

STYMIE BLACK

*The Italic is in
preparation*

write for specimen showing
AMERICAN TYPE FOUNDERS
TYPE MERCHANDISING DEPT.
200 Elmora Ave., Elizabeth, N.J.

SPECIMEN REVIEW

Items submitted for review in this department must be sent flat, not rolled or folded, and plainly marked "For Criticism." Replies cannot be made by mail

By J. L. FRAZIER

THE BINGHAM COMPANY, Philadelphia.—Your new letterhead is striking, original, and unusually interesting. In view of the size and weight of the large color unit we like best the printing where this appears in the soft blue. Where it is in red, the effect is over-startling and too hot.

WILLIAMS AND SON, Fresno, California.—Effective of layout and exceptionally well printed in pleasing, attractive colors, the blotter urging visits to your new plant is excellent. We compliment you not only on that, but on being able to erect such a fine building during a period of depression.

VILJO RANTALA, OULU, FINLAND.—We're glad to see your work, and to know what fine modern work is done in your country. Our only criticism on the Jalkineet advertisement is that the two lines of italic below the main display are crowded, and that the spacing is too wide between words of the second line.

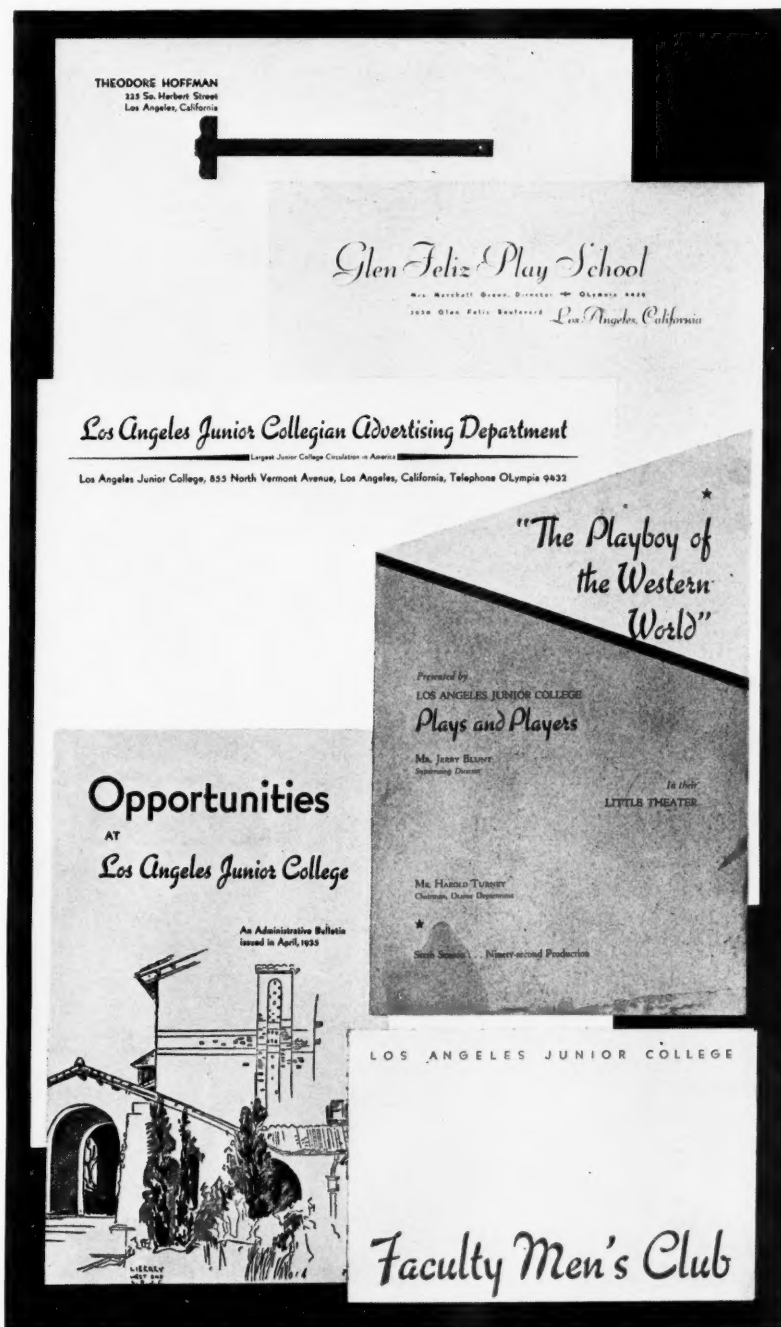
BAKER, JONES, HAUSAUER, Buffalo, New York.—All your work, as it always has been, is outstanding—in layout, typography, presswork. The merit of varnishing is well demonstrated in some cases where, by use of the process, large and beautifully printed halftones are made to look quite like actual photographs.

RICHARD HOFFMAN, Los Angeles, California.—Your work is excellent in every respect. We cannot suggest improvements. Not the least of your virtues as a typographer is recognition of the part good types play in the production of fine printing. To attempt to succeed today with types reminiscent of the horse-and-buggy age is to make no attempt at all.

DIERS PRINTING COMPANY, of Seattle.—Northern Light, house magazine of the Northern Life Insurance Company, for September, is excellent in all respects. The large halftone illustrations, some bled off the page, make the pages colorful, striking, and interesting. Presswork appears to offer no room whatever for improvement, and typography is also in keeping.

C. HAROLD LAUCK, Lexington, Virginia.—Exceptionally well set in Baskerville, "The Beginnings of Printing in Virginia," by McMurtrie, is excellent typographically. Pleasing format and good margins also contribute shares to the ensemble—satisfying in all save one respect. For the heavy, rough stock, which is of pleasing tone, the inking is too weak, and there are variations among the different pages.

PACIFIC TYPESETTING COMPANY, Seattle.—Your business card, divided into three sections laterally through printing a band of color in the center, bleeding top and bottom, is effective in layout and display. The lines over the color band are crowded in some cases, and the short lines of italic at its sides are so small that we read with



Sound design and up-to-date type faces make this work from Richard Hoffman, Los Angeles printer, sparkle. Especially interesting is the theater program, die-cut to show a triangle of pale green above a darker cover, the whole piece printed in a third shade of that color



"Who's afraid of a jack-o'-lantern?"

The nights approach when jack-o'-lanterns will be seen on every side. Glaring from windows, from shadowed nooks on the stairs, from deep recesses in the corners, they will cast their spell over the season's festivities and strive to strike terror to the hearts of little girls and boys.

But no jack-o'-lantern is a ghost. It may look spooky, but it is nothing more than a cut-up pumpkin with a smoky candle inside. It may startle nervous children for a minute, but it has no real power for good or evil.

Business men know that.

And evidence continues to multiply that business men are beginning to step out and walk right past the goblins and spooks of the commercial world without so much as a flicker of an eyelash.

Purchasing power is increasing

Newspapers report, for example, that the automobile industry alone is spending \$100,000,000 this fall to expand plant facilities. Much of this money has of necessity gone into the heavy goods industries, where it has helped to restore activity in lines of business that have been lagging far behind. It has been spent in all parts of the country, and a large share of it has found its way into wages of labor. That means wider purchasing power, increased demand for commodities, greater motive power for business in all lines.

The production of electric power at the time this was written was six per cent greater than at the same time in the second year of 1929. Farmers are buying imple-

COPYRIGHT, 1935, EVANS-WINTER-HEBB, INC.

Business men now dare to float the spooks and goblins haunting the roads to better times



Characterful and interest-arousing opening page of latest issue of house-magazine of Evans-Winter-Hebb, Incorporated, Detroit. It was printed in dull yellow and black

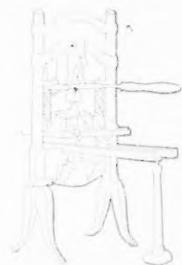
Bibliography of Modern

AMERICAN PRESSES

Compiled and Edited by

IRVIN HAAS

Introduction by Will Ransom



THE BLACK CAT PRESS · CHICAGO · ILLINOIS

1935

Title page of a very fine book of a limited art edition from the press of Norman Forgue, Chicago, printed in red and black on a toned stock. The type featured is Eden

50

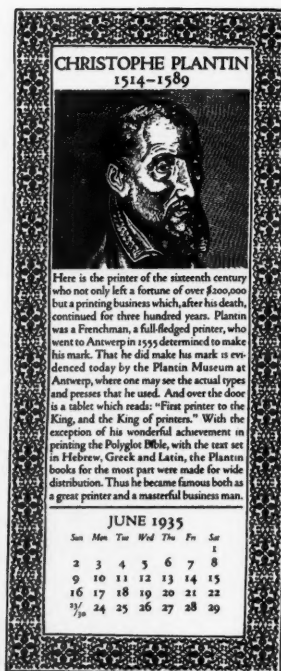
difficulty. Why not carry out the idea on a card one size larger, so that all the type matter may be easily read?

QUAIVER PRINT SHOP, Chicago.—You may be just a "coupla young fellas" as you write, but prodigies so far as "printin'" goes. Layout is original, sparkling, in some cases downright clever, modern, too! Outstanding items are the folder of Schneider the artist and your own folder, "Ideas," on which the word, as display, is made up with rules. Lines are a wee bit crowded on your own letterhead, but if quality of the efforts submitted is any criterion you'll get along.

JOHNSTON PRINTING AND ADVERTISING COMPANY, Dallas, Texas.—The program for the Fall Fashion Revue of the Southwestern Style Show Association is excellent. The cover is outstanding because of unusual technique (rough crayon style) and also coloring, red-brown predominating the picture of the stone fence and trees which are featured. Typography of program features on right-hand, and advertisements on left-hand pages, is of the highest order of excellence, and presswork—characteristically good on all work you do—rounds out an eminently satisfactory booklet.

YAAGER TYPESETTING COMPANY, of Columbus, Ohio.—It is not surprising that The Walter T. Dickerson Company finds the Catalog of its Arch-Relief shoes so satisfactory. In every respect it is outstanding, and your own fine work on composition is supplemented by presswork of the highest order, produced in the plant of the W. P. Simpson Company, also of Columbus. Indications are that a combination of good equipment and real craftsmen is to be obtained there. An unusually large page, approximately 11 by 17 inches, permitted of striking layouts, while naturally tending in itself to make the book impressive. There are no faults to point out.

THE FOURNIER PRESS, New York City.—Lange & Preu's letterhead is of interesting design, but of too large scale for printing in black. On a tinted paper with an ink of the same hue, but stronger in value, it might, and we believe would, have proved a knockout. The second line shows too much space in between words. Suggest circum-



THE BERRY PRESS
Gardner-Tucker Incorporated, 175 Albany Street, Cambridge, Massachusetts

Another of the noted early printers blotter series issued by The Abbey Press of Cambridge, Massachusetts

spect letterspacing, or reducing the spacing between letters of the word "Incorporated," in the line above, so that the line might be shortened. The second address line is also too widely word-spaced, and the two lines just a bit too close together. Following the same motif, the card is better because the type is not over-large.

ALBERT DIAMOND, Represa, California.—If the word "Program" were lowered just a trifle and the type group below the large made-up ornament raised a bit, the Labor Day program cover would be more effective. As it is, whitening out is defective, there being too much between the printed elements in relation to that around the margins. There is lack of unity because the three definite units do not hold together as they should to suggest, as nearly as possible, one. The title page is fine; interesting also is the copy appearing in short lines in a vertical band

RECOGNIZING the value of rapid and continuous production of financial printing, we operate day and night in all departments, assuring our clients of 16 continuous hours of SERVICE without overtime charges - - and we are ready to serve you at all other times, including Sundays and Holidays

16

Whitehall
4-7373

THE HAMILTON PRESS

Financial
PRINTING
Experts

Registration Statements
Prospectuses
Annual Reports
Notices and Proxies
Offering Lists
Market Letters
Financial Statements
Booklets, Folders, etc.

58 Stone Street
New York

A striking blotter printed in light and dark blue on novelty pearl-like stock

The Inland Printer for November, 1935



WHY The Press in Trousers?

Smart types, exciting contrast, color, and striking layout make this title page of a folder by the C. W. Hill Printing Company, Spokane, effective

made of rules, printed in red, which bleed at both top and bottom. Other pages, while satisfactory, are ordinary. They just pass.

JAMES J. SMIDL, of Buffalo, Oklahoma.—You scored a bull's-eye in handling the envelope of the *Journal*, but the letterhead is by no means as successful. Design is too ostentatious, decidedly overshadowing the type matter, resulting in over-emphasis of unimportant features and insufficient display of the name of the paper. A cardinal principle of effective typography is suitable recognition of relative values in the sizes of display. While we do not care for the black triangle ornaments, we rather admire the heading of the London Fur Company. Although the name is rather small, and is dominated by the cut of the fox's head in the center, its position and isolation help considerably. The layout of this piece is both interesting and unusual.

WALLACE & KNOX, of Sydney, Australia—you have achieved something really original in the printed presentation of your type equipment. Leaves are graduated as to length from top to bottom. On the space where the longest extends above the next longest, a band of color appears. Looking at the piece unopened, one sees successive color bands. On these the name of the type is given, set in the particular face, printed in black. No display is shown complete, save the bottom one on the shortest leaf or group of leaves. It is all just like opening a tabbed book index—you get what you want pronto without fussing around. The showing of the types—all new and up to date—is excellent, and presswork is fine.

HENRY KLICKA, Milwaukee, Wisconsin.—Well, well, so there actually is something refreshingly new in birth announcements. The front cover copy, "Well . . . here I am!" set in light sans-serif and cursive, printed in black on a substantial deckle-edge

white stock, is as modern as the vigorous youngster, shown rocking its own cradle until blanket and doll fly through the air. Upon raising the cover, one sees a short fold to the left, "Introducing Miriam Ruth (six pounds of joy)." To the right, a conventional announcement, set in cursive. And those who peek under the fold—just in case there might be something more—are not disappointed, by again seeing the thoroughly modern youngster, and the timely invitation, "Come up and see me sometime!"

ALBRECHT, INCORPORATED, of New York City.—Most interesting of the pieces you submit is your own memo sheet. The decorative features photographed on silver are striking. The only drawback comes from the fact that they are large for the type which, not being noted for its clarity, is less so on the sizes used and on the strong rose-colored stock. The Home Guild Letterheads are neat, but the line of italic is too weak and so not very clear where the slogan is in one line across the design. While we like the enclosure "Pioneer," due to the smart new types used, we must say the Corvinus, being a bit condensed, doesn't harmonize with the obese Nubian used for other display. Too, one should avoid arrangements which result in the bottom of a form being wider than the top.

TYPOGRAPHIC SERVICE, INCORPORATED, of Philadelphia.—"Whoever thinks a faultless piece to see thinks what ne'er was, nor is, nor e'er shall be," is effectively treated, set in script, as the title of your spiral-bound brochure. It has a negative slant, of course, but a quality that should arouse interest and draw the reader on to the first inside page where we find "yet there are 74 good reasons why you will like to do business with Typo." Makeup of pages is interesting, with a large section of the upper right-hand corner framed by four parallel rules in color, leaving a three-inch margin on the left outside, and one half as wide at the bottom. With text in one of the light Egyptians, in

The Marchbanks Press, New York
114 East 13th St Tompkins Square 6-6420

October 1935

Sun	Mon	Tue	Wed	Thu	Fri	Sat
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

Many of New York's financial houses have used our Printing Service during the past twenty years.

Monthly calendars, invariably interesting and unusual, have been issued without a break for years by Marchbanks. This one, in black and blue, is by Raymond Lufkin

"HATS OF THE WORLD"
... By a Printer

© The tin hats of the Portuguese fishermen and the wooden ones worn by the natives of the island of Sumatra sell Henshaws, Frederic and Dickson for Stylecraft Hats, Inc., for whom we prepared an interesting book, "Hats of the World," and which yielded new business and a profitable increase in sales. The Bingham Company can also develop unique and effective promotional literature for your business economically and efficiently. May we discuss our facilities with you? Send for free copy of "Hats of the World."

THE BINGHAM COMPANY Printers
SALES PROMOTION
1210-20 CHESTNUT STREET - PHILADELPHIA - LEXINGTON 4187, Room 4900

An unusual appeal, offering something few have seen, is used by alert Philadelphia printer to open way for a demonstration of his craftsmanship. The original blotter is printed in black and green

eighteen-point, and widely line-spaced, the effect is smart, characterful, and modern, and also decidedly impressive.

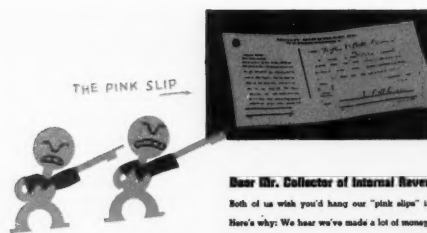
GULF ENVELOPE COMPANY, of Houston, Texas.—There's a real idea back of your series of blotters, so we are not surprised in the least that you have had the inside track when it came to some orders for your envelopes. There are seven in the series, each bearing the football schedule of some college of the Southwest Conference. Layout and typography are in each instance not only effectively modern and excellent, but very different. Furthermore, and this is important, inks or inks and paper colors used are in each instance those of the school in question. Your printer did his job well, and one of the benefits of reading this department will be evidenced when some printer sells the idea to a logical user in the territory of the Big Ten or some similar conference group.

F. C. PECK, of Plainfield, New Jersey. — Numerous miniature reproductions of your typography on newspaper and direct-mail advertising in the brochure, "The Influence of Art in Industry," mark you as an outstanding craftsman. Much of the work sparkles through the use of smart, up-to-date, uncommon



Front of folder, properly round-cornered, issued by The Barta Press, Cambridge, Massachusetts. Who could resist the urge to turn to and read the spread on the right?

types, also modern layout in no sense static. Where work is faulty, something rare, there is either too much ornament, or lines are crowded. For one, the title page is both crowded and somewhat too ornate. Eliminating the brackets alongside the credit group near the bottom, which are out of key with the type, and spreading the lines farther apart, for which there is room, would have made a big difference. "Above the Clouds" is a particularly fine example, likewise the card for Rachel Beauty Salons.



Dear Mr. Collector of Internal Revenue:

Both of us wish you'd hang our "pink slips" in the post office window. Will you please? Here's why: We hear we've made a lot of money, only we can't find it. • We understand we tack on a terrific margin of profit on printing. But somehow we just can't seem to come out except with a normal amount of profit (and not always that) when it comes time to report to you. We have a good modern plant, with plenty of conserving equipment in it. We charge what it costs, plus a reasonable margin. We get a lot of work on that basis, so there must be some folks who don't agree about that excessive price business, or they wouldn't be giving us the work. • But still we keep hearing it around town. • And we get a little weary of having our hopes raised by these tales—and then not making all the wealth they tell us we must be making. • So please, Mr. Collector, hang our pink slips in the window, and maybe they'll either stop talking, or else come around and show us where all this profit hides. Because we've both looked, and we can't find it anywhere around the shop.

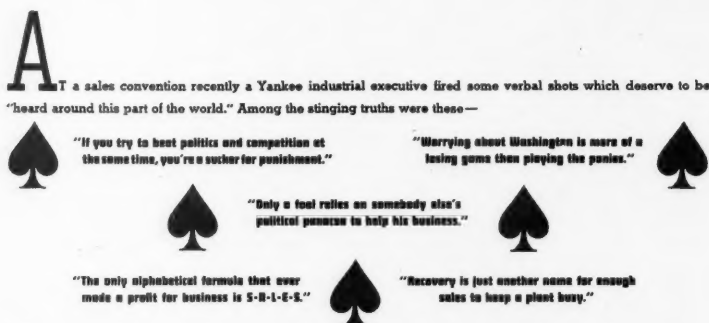
Yours very sincerely,

Charlie & Mac
Higgins-McArthur Company
PRINTERS-TYPOGRAPHERS
ATLANTA

Among the best advertised printing plants is the Higgins-McArthur Company, Atlanta. Formal presentation of conventional copy is taboo as a rule. Here's a folder-spread in black, rose, and white on brown

UNION LABOR JOURNAL, of Bakersfield, California.—The work you submit is, on the whole, smart and effective, and you have indicated expert judgment in the selection of types, having in your equipment the most modern. Indeed, the only serious fault, and this is not to be found in many items, is crowding of lines. Take the effective cover of The Silver Slipper menu on silver stock. Just two-point leads between all the lines would make a world of difference. Now having checked this and visualized what it would be if changed as suggested, confirm it all by a peep at Dick Lowe's smartly designed letterhead. You will see that here, too, some one-point leads would help. Then see the Piano Contest Certificate of Award—more crowded than the other two—and the job is done. The sincere, honest job your talented composing-room staff is doing should commend you to buyers of printing. Congratulations.

THE MONO-TRADE COMPANY, of Minneapolis.—Your type book supplement is very satisfactory, and Garland's stationery is typographically high class and of interesting original layout. In view of the light tone of the sans-serif in which most of the copy is set, the word "Garland's" in large bold sans stands out too strong in the bright strong red used, yet for the small line across the top, the color is a bit weak. To print the small line in black on invoice, statement, and letterhead would detract somewhat from the design's character, so you were "between the devil and the deep," as it were. Wherever possible the type and color of a second form should be chosen with the idea of striking a balance in tone with type and color of the first. Despite the general opinion that red is a strong color, just try reading small light-toned types in it, and you will very quickly see how weak it is in relation to black.



SOME people still know how to sell: in a few weeks, 300,000 fans will spend a million dollars to see the World Series; thousands of persons already have bought their fur coats for next winter. Amos and Andy go right on selling Pepsodent. More than twice as many automobiles will be sold in '35 than last year. Were it not for politicians, false economists and other crepe hangers, the people in certain mid-western states would have forgotten by now how to spell "depression."

Isn't it about time for New England to start another Revolution—to turn about face and see herself the leader rather than the follower in the Better Way to Better Sales? This better way, while new and in tune with the times, is based on common sense and practical experience. It is not a theoretical cure-all but its fundamentals must be fitted to individual conditions. May we tell you how we believe it may be fitted to your present-day requirements?

SEWANTHAKA HIGH SCHOOL, of Floral Park, New Jersey.—We can't recall a high-school annual that matches yours—few issued by colleges. More than any other we have seen, it reflects in typography and makeup the style of 1935. Both text matter and headings are in one single style of type, and that one of the Egyptian (flat-serif) faces in vogue today. Page makeup is modern, the beautifully printed halftones being, in many instances, blue. As a contrast, the ads in the back pages, while not set altogether in Kabel sans-serif, feature the style. And the cover is a wow! The simple words, "The Totem," and the figures at the

excellent quality, and rough as burlap, which it simulates. The book has character. It doesn't look like any other annual, as many we see come too near doing. Congratulations all around.

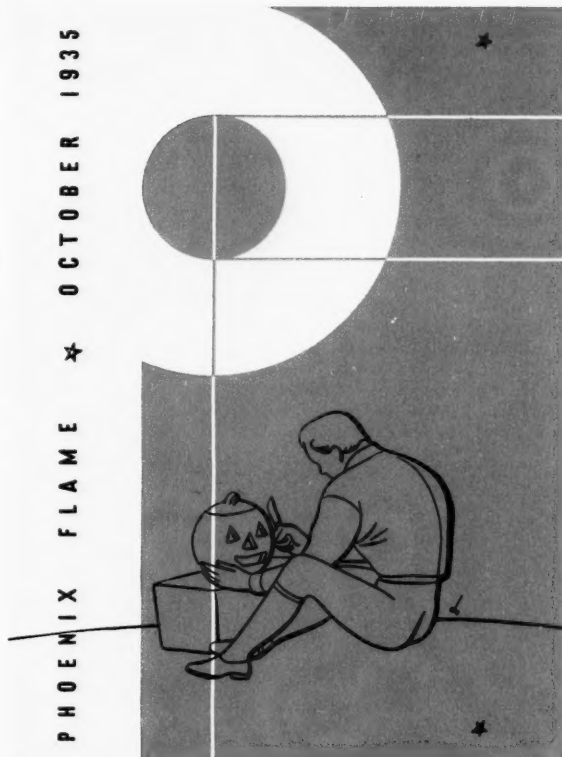
NEWARK PRINTING COMPANY, Newark, New Jersey.—"Streamline Your Advertising," August blotter, is effective, colorful, interesting. The streamlined auto illustrated is almost too good to have been made from rules and ornaments, though the technique suggests the method. It is below a panel that suggests a roadside billboard, at the sides of which rules and ornaments really simulate trees and grass. And the panel, by the way, bears the month's calendar. Copy ties in beautifully and packs a wallop that should bring printing buyers who are poorly serviced to their senses and to you. So that all may share with the folks of Newark in what the blotter says, we quote the lead-off: "Streamlining can be applied to advertising as well as to cars, airplanes, and Zephyr trains. In advertising it concerns the physical appearance, permitting your message to slip through the head-wind of inattention to consciousness and the interest that assures its being read." Good copy, we think.

THE QUALITY PRINT SHOP, of Stevensville, Ontario.—The other package of specimens must have gone astray or didn't get past your office door, for certainly they were smart, striking, and up to date like these. Anyhow, we don't ignore specimens submitted because naught but ill may be said of them. Each and every one of your letterheads is original and characterful, indeed quite outstanding, and you have the best of available types. Just to make your effort worthwhile we suggest that the blue on the Beesby heading is too dark. When copy is set in type without serifs, verticals of letters come close together, and tone of the line becomes uneven unless extra space is put between letters like "H," "I," and "N," for instance, so as to match the space on "T," which starts the word that describes what this editor is not. The verticals of types with serifs are naturally farther apart in a line, but even then the best effect cannot be attained without circumspect letterspacing of full letters.

JACKSON & O'SULLIVAN, Brisbane, Australia.—You have done a commendable job on the souvenir book of your city, despite the fact that the cover is old-fashioned and rather overdone with small type in light green, which is hard to read. Presswork in the halftones inside is excellent, composition of ads and text satisfactory, if not high class.

bottom, "1935," appear well positioned between triple parallel rules with decorative bands bled at top and bottom, stamped in purple on a yellow-gray cloth of

PHOENIX FLAME ★ OCTOBER 1935



The original cover on the external house magazine of the Phoenix Metal Cap Company, Chicago. The large "P" is black stock, type and picture being printed in white, and background bright brown

2♠



Gentlemen:

**If you can show me
a "Better Way to Better Sales,"
I will listen.**

WAVE

FINAL

ADDRESS



2♥

Reply card accompanying folder of The Barta Press shown at the left. In original form the card is much smaller than the folder

[illegible]

THE APPRENTICES' FRIEND

But don't meet him "on the carpet"

A CONTRIBUTION FROM A MONOTYPE STUDENT—WHAT ABOUT YOURS

Stunt composition from The Record, student publication of the London School of Printing, featuring its principal, J. R. Riddell

Such spacing between words as in the caption for the page with the picture of Parliament House should not be tolerated. The effect is worse because lines are so crowded, and there is a world of room for adding two-point leads. The wider spacing between words, the wider lines should be separated. Lemon-yellow is so near the value of white it doesn't show enough to count, so a far better selection of a color for the page border could have been made. With the picture and type in deep brown, a light-brown border would have developed a rich appearance throughout. You may be surprised at this review at this time, but the delay is due to the book having been mislaid. We apologize.

FRANK B. ROBERTSON, Tuckahoe, New York.—Types like Broadway, all in caps, are sometimes all right, as on your letter where there is just one line, but two or more lines in the face are impossible. Since you are a new printer, we are surprised that you bought it. It had quite a run for a short time, but most of those who had it have sold it for junk and used their cases for something which would contribute beauty or effectiveness to their typography and avoid freakishness. The card headed "Do You Realize" is faulty in another respect. The measure is too wide, and so we have spaces between the several groups that are wide out of all proportion to the side marginal space between the type and the border. Another card shows the heading "Quality" placed too high. There is less space between it and the border across the top than between the line and the text following; the reverse of what should be the case. Aside from the fact it was a mistake to make the line "Printing and Engraving" as long as the name, because it necessitated letterspacing the word "and" too widely and too much space between words, the card is all right. The name, however, might be a size larger.

WHEN A PRINTER can produce something for his customer that will make the man who's to be sold by that "something" want to pick it up and handle it—he has achieved! That's what The Rein Company has done with the strikingly different letterhead it recently got out for Gulf Envelope Company, of Houston, Texas. There are so many firms with "Gulf" as part of their names that unless this letterhead were distinctively "enveloped" it would be doomed to be en-Gulfed with the bunch. The difficulty was overcome by ingeniously turning back the upper left corner of the letterhead (previously round-cornered on Rein's round-corner machine), which became the flap of a virgin-white envelope resting on a marine blue restless background. Strikingly done in two blues on heavy-weight opaque deckled stock, the company name and business come out in white with decided freshness and

LAUDABLE EFFORT BY UNION MEN

Guild Typographica

DEDICATED TO THE ADVANCEMENT OF TYPOGRAPHIC ART WITHIN CHICAGO TYPOGRAPHICAL UNION, NUMBER SIXTEEN
ROOM FIFTEEN NINETEEN, ONE THIRTY NORTH WELLS STREET, CHICAGO, ILLINOIS

GUILD TYPOGRAPHICA

130 NORTH WELLS STREET • ROOM 1519
CHICAGO, ILLINOIS



Dedicated to the Advancement of Typographic Art
Within Chicago Typographical Union, Number 18

GUILD TYPOGRAPHICA

DEDICATED TO THE ADVANCEMENT OF TYPOGRAPHIC ART WITHIN CHICAGO TYPOGRAPHICAL UNION, NUMBER SIXTEEN

130 NORTH WELLS STREET
ROOM 1519 • CHICAGO, ILL.

**GUILD
TYPOGRAPHICA**

DEDICATED TO THE ADVANCEMENT OF TYPOGRAPHIC ART
WITHIN CHICAGO TYPOGRAPHICAL UNION, NUMBER SIXTEEN

130 NORTH WELLS STREET, ROOM 1519, CHICAGO, ILLINOIS

* Dedicated to the Advancement of Typographic Art
Within Chicago Typographical Union, Number 16

Guild Typographica

130 NORTH WELLS STREET
ROOM 1519 • CHICAGO, ILL.

GUILD TYPOGRAPHICA

DEDICATED TO THE ADVANCEMENT OF TYPOGRAPHIC ART WITHIN CHICAGO TYPOGRAPHICAL UNION NUMBER SIXTEEN
130 NORTH WELLS STREET • ROOM 1519 CHICAGO, ILLINOIS

A development which promises benefits to employer and workman alike is the recent organization of Guild Typographica by members of Chicago Typographical Union. Serious-minded members of the union, who apparently recognize the advantages of increasing their knowledge and efficiency, constitute the membership. While extending a hand to congratulate these forward-looking men, THE INLAND PRINTER hopes it will result in similar groups being started in other printing centers. The organization was started on its way by a contest in the set-up of its official letterhead. Some of the leaders in this contest, starting with the prize winners, appear on this and the following page

The Inland Printer for November, 1935

Guild Typographica

Room 1519, 130 North Wells Street
Chicago, Illinois

Guild Typographica

DEDICATED TO THE ADVANCEMENT OF TYPOGRAPHIC ART
WITHIN CHICAGO TYPOGRAPHICAL UNION NUMBER SIXTEEN
130 NORTH WELLS STREET · ROOM 1519 · CHICAGO, ILLINOIS

Guild Typographica

130 NORTH WELLS STREET · ROOM 1519 · CHICAGO, ILLINOIS

DEDICATED TO THE ADVANCEMENT OF TYPOGRAPHIC ART WITHIN CHICAGO TYPOGRAPHICAL UNION NUMBER SIXTEEN

Guild Typographica

ROOM 1519 · 130 NORTH WELLS STREET, CHICAGO, ILLINOIS

GUILD TYPOGRAPHICA

ROOM 1519

130 NORTH

WELLS STREET

CHICAGO, ILLINOIS

DEDICATED TO THE ADVANCEMENT OF TYPOGRAPHIC
ART WITHIN CHICAGO TYPOGRAPHICAL UNION No. 16

Guild Typographica

ROOM 1519 · 130 NORTH WELLS STREET

Dedicated to the advancement of typographic art
within Chicago Typographical Union Number 16
Chicago, Illinois

GUILD TYPOGRAPHICA

Room 1519, 130 North Wells Street
Chicago, Illinois

GUILD TYPOGRAPHICA

ROOM ONE FIVE ONE NINE · ONE THIRTY NORTH WELLS STREET, CHICAGO, ILLINOIS

Dedicated to the advancement of typographic art



within Chicago Typographical Union Number 16

action. Nor is that all, for when the flap is turned back (and we defy anyone getting this letterhead to resist turning it), trade-mark, selling copy, and telephone number all appear. The Rein Company, Houston, Texas, may well be proud of what we believe to be one of the best letterheads of the year.

THE PRINTERY, of Philadelphia.—You say that you have been in the business only four years, and never worked for anyone previously—that as an apology for a quality of work which requires none. Few equal it. The outstanding quality is interesting, effective layout which reflects an understanding of same modern devices of display and layout. Although the color effect is a bit too warm with so much of the design in red, letterhead and envelope both are especially impressive. We would have used it only for the name in Mandate, and we are not so sure that the third color on the letterhead is an advantage. Curb the tendency to space too widely between words, as on the two blotters. Close spacing, just enough to set them definitely apart—no more, is best, because “rivers” are avoided and the tone of a type mass made more uniform. What are rivers? They are definite lanes of white running this way and that through a mass of type. They are abhorrent to the craftsman. The Williams letterhead, and envelope, featured by a cottage picture made of rule and ornament, is characterful and effective. The former reflects bad spacing, cut-off rules being closer to adjacent lines than lines elsewhere are to each other, which should not be the case.

C. B. JOHNSON, Chicago.—Your “Diamonds Are Trumps” advertisements, and the mailing piece follow-ups you have devised to sell your services as creators and producers of printed advertising are commendable because they are unusual, and because you have utilized facilities that are available to all. Each illustrated card of the “hand” of fourteen diamonds (the fourteenth is a business card bearing the name of Cecil F. Johnson), printed on plain, round-cornered white stock of standard playing card size, in red and black, numbered with card insignia, tells an effective story of some phase of your service. Your copy, which utilizes playing card terms, is particularly good on the cards devoted to copy writing, layout work, illustration, experience, your fast service, coöperation, prices, and the ace—satisfaction. When you present the “hand” to a prospect, in its die-cut blue container, secured with a simple snap-fastener, curiosity alone assures attention. The follow-up of individual over-size playing card mailing pieces keeps you before the prospect by having the story of your service told by a copy writer, layout man, artist, advertising accountant, and others.

VICTOR HUGO

MEMBER OF THE FRENCH ACADEMY, AND FAMOUS FOR HIS "LES MISÉRABLES," PAYS THIS SPLENDID TRIBUTE TO THE INVENTION OF PRINTING. BORN IN 1802 DIED IN 1885



ARCHITECTURE was, up to the fifteenth century, the chief register of humanity; that during this space of time no idea of any elaboration appeared in the world without being built into masonry; that every popular idea as well as every religious law has had its monument; in fact, that the human race has never had an important thought which it has not written in stone. And why? It is because every thought, whether religious or philosophic, is interested in its own perpetuation; because an idea which has stirred one generation desires to stir others, and to leave its trace. In the fifteenth century everything was changed. Human thought discovered a means of perpetuation, not only more durable and more resisting than architecture, but also simpler and easier. Architecture was dethroned. To the stone letters of Orpheus succeeded the leaden letters of Gutenberg. The invention of printing was the greatest event in history. It was the primal revolution. It was the renewed and renovated form of expression of humanity; it is human thought laying off one form and assuming another; it is the entire and final changing of the skin of that symbolic serpent which ever since Adam has represented intellect. Under the form of printing, thought is more imperishable than ever; it is volatile, intangible, indestructible. It is mingled with the air. In the day of architecture it became a mountain, and took armed possession of a century and a place. Now it becomes a flock of birds, is scattered to the four winds, and occupies at once all points of the horizon and all space. Of all the discoveries of science; the wonderful results and progress in mechanical energy and skill, printing is first.

Victor Marie Hugo, French poet and dramatist of the romantic school, banished from France in 1851, penned these lines in exile.

GUTENBERG

THE PRESIDENT OF THE SWISS GUTENBERG MUSEUM ADDRESSED THE FOLLOWING PEACE MANIFESTO TO THE 4TH INTERNATIONAL PRINTERS' CONGRESS AT UTRECHT



PRINTERS throughout the world! I, Gutenberg, invented for you the art of printing that you might implant in mankind a spirit of goodwill. I made it possible for you to give the Bible, and Christian teaching, to all nations in their own languages, that you might feel a brotherly love for each other. But what have you done? You have let loose Wars and Bloodshed! Nations have flung themselves one upon another like wild beasts. Millions slain, millions crippled, millions of widows and orphans, such is the pathetic issue of your odious acts! Not alone on the earth do you seek to destroy yourselves, but in the air and on the water, and not only do you employ for your mutual annihilation, weapons of every kind, dynamite and gunpowder, but you must make use of poison gas, bacteria, and deadly rays. Instead of displaying a spirit of concord and unity among yourselves, you close up your frontiers and raise death-dealing fortresses. You increase your armaments both openly and in secret. You deem your neighbors your enemies; they should be your friends! Such things must not continue. Annihilation will be the fate of the whole world. Printers! I, Gutenberg, gave you the printing press that you should promote civilization, peace and concord. Has this been your constant aim? Would the conditions in which the world finds itself today have been possible, if you had always placed your presses at the service of peace—the end I had in view in inventing printing?

Pledge yourselves mutually to employ your presses, more than ever before, in the great cause of humanity, in the cause of international peace! This is the appeal I set before you at your meeting!

Reprinted from the June, 1935, issue of THE INLAND PRINTER, through the kind permission of the editor, Mr. JULIUS L. FRAZIER

A high mark, even for the publication of the San Francisco Club of Printing House Craftsmen, is registered by the October issue. Amedeo Tommasini, of Schwabacher-Frey Company, is the gifted designer. Green and brown, both deep, were used on India-tint antique paper

IT HAS BEEN our privilege through the years to have inspected a number of book announcements. Most of them followed the beaten path (even though unconcerned with mousetraps). It seems to have been reserved for "IPI," The International Printing Ink Corporation, to have blazoned a new trail, struck a new note, or what have you? Anyway, its announcement of a new series of monographs, under the general head of "New Light on Color," is enlighteningly "different." Telling of the publication of what obviously are three most artistic books, it's a work of art in itself—and one certainly can't say that for most book announcements! Besides, it's a great selling piece—and informatively alluring. "Color Chemistry," "Color as Light," and "Color in Use," while separate entities, are published together at one price for the three. An apt quotation from this ingeniously planned and prepared brochure is: "If color is important to your business, you should own these three books. We extend an invitation to manufacturers, printers, lithographers, and to publishers, artists, and designers to acquire a new knowledge of color." The International Printing Ink Corporation, 75 Varick Street, New York City, invites purchasers by means of a 9 by 12-inch folder, printed in six colors.

TRAPP PRINTING COMPANY, of South Pasadena, California.—The work is fine, that in the series of so-called "Deskfinder Calendars" being especially so. Being indi-

vidualized, only the name and the calendar for the month are used for copy. These are arranged in strikingly modern fashion and are colorful. There are interesting points

REPRODUCTION

IDEA SKETCHING AND



A folder title page printed in yellow-brown and black on white stock. Gerald L. Lund, instructor in typography, Ottmar Mergenthaler School of Printing, in Baltimore, designed it and cut the plate in linoleum

on this type of blotter, created, it is said in a folder advertising it, by Ray Marsh Fox. From the item we learn that "Deskfinder blotters are produced in sets of twelve (one for each month) for each individual name. Orders for less than a thousand sets are accepted either for December delivery (each set, 12 blotters beginning with January) or for June delivery (each set, 12 blotters beginning with July). Your business imprint on the back is included. When so instructed, we shall be glad to print the name of each of your representatives on the backs of the blotters for distribution to his own particular clientele. Assuming that each of your representatives will require twenty-five to fifty sets of blotters, and that only one line of your imprint, the representative's name, will have to be changed, there will be no extra charge for this service. We would recommend that the imprint be in light-face type so the absorbing quality of the blotter will not be at all impaired." It is interesting to note the efforts to keep this item pure, as it were. The folder states: "Advertising matter on the front of the blotters is out. The personal effect would be lost and the results to you would be disappointing." Other readers will be interested in the price, which in lots of 100 sets or more is twenty-five cents a set (\$25 a 100 sets) f.o.b. Los Angeles. (Thirty cents a set for 50 to 100 sets.) The examples shown will give other readers an idea as to their outstanding character.

L. W. OBENCHAIN AND COMPANY, Denver, Colorado.—Aside from the fact that the type face featured, a heavy and extremely contrasty modernistic cubist style, is one without merit except that it is startling (so, irritating), we like the stationery forms of the Paper Service Company. Layout is excellent. Minor faults are that the Copperplate Gothic used is a bit too fat a companion for the other type, also that the lines "Paper" and "Service" had to be noticeably letterspaced to make them the same length as "Company." Thus the main unit is of uneven color and a bit unpleasant on that account. Your blotter, "Labels," is a knockout as to arrangement. Limited copy and large type make the off-horizontal arrangement okay. Here again, however, the same ugly type steps in to cause regret. The type we have panned is less objectionable on the well arranged letterheads of Stebbins, and the Temple Corporation, which are at once interesting and effective, indeed outstanding. We regret that on the latter, space between words of the name is so wide, being altogether out of proportion to the amount between the type and the rules above, as well as the type below. The line could have been shorter and the difficulty of spacing obviated. We like the ticket for the Kappa Sigma dinner; it is impressive, due to colors and large size of characterful light-face type used, yet is clear and suitable as to dignity. If you would discard the type you feature and go in for one of the smart sans-serifs, or Egyptians, which more than other faces reflect today's vogue, the quality of your typographic work will undoubtedly be greatly, and almost automatically, improved thereby.

LEVASSEUR TYPOGRAPHIC SERVICE, of Buffalo, New York.—No finer work than that which you do comes to us; and we receive hundreds, sometimes thousands of examples each month from all over the world. While no adverse criticism as to workmanship is possible, two specimens demand mention for their sheer, effective novelty, since others may make use of the ideas carried out in them. One is a blotter, across the top of which there appears, as on cards, a diamond, club, heart, and spade emblem. Over the first, in two short lines, we find, "You may not wear a," then "You may not belong to any," "You may have a small," and "But you don't need a." At the end, below the emblem of the spade, we find, "To dig up our phone number when you have Brief Copy." We do not "get" the particular significance of the reference to "brief copy," unless you mean lawyers' briefs, but the telephone number and exchange appears just below in larger type, printed in a second color, red. The other somewhat unusual idea is found in a tailor's folder, on pyroxylin-coated card stock. In the lower left-hand corner there is a line illustration of a well dressed man. Alongside, on the right, is copy that reads "We have selected these materials for," and then the name of the recipient is printed, the piece being personalized. The stunt is the large round hole, die-cut near the upper right-hand corner, where, showing through from Page 3, are three samples of suitings, overlapped to simulate three colored triangles within the die-cut circle. To other readers we say, sell these to the professional and business men in your town.




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THE DAYTON LINOTYPING COMPANY, DAYTON, OHIO

Alert brains and sure hands only could evolve such sparkling, original letterheads. Criterion's, blue and black on white, is balanced with a band at the bottom. Wiley's and Maran's are decidedly unusual. Pettengill, Incorporated, industrial engineers, created the dignified yet striking Standard design. Greenaway's original is in one color, soft blue on gray. Some will criticize the small condensed "gothic" on Barney Schneider's heading, but it scores in design like Dayton's, on which the cursive is red, the rest light gray-brown

★ Editorial

Selling Below Cost

THE trade-practice rules, recently revised by the Federal Trade Commission for use of the wholesale tobacco distributors, forbid, among other things, selling below cost. A new law in California forbids the same thing. Thus this common variety of unfair competition is sinking into the consciousness of Johnny Q. Public.

Selling below cost usually comes from one of two motives—ignorance of costs, or wilful disregard. In either event, the effect is equally disastrous. An economic loss is incurred, which Johnny Q. has to stand.

Printers who would do their share towards correcting this evil will fortify themselves by applying punctilious costing methods at all times, and by making selling prices that at least are not below costs.

Government "Field" Printing

LOCAL printers' associations throughout the country, working with a committee of United Typothetae of America to obtain for local printers an opportunity to supply federal relief organization needs, effected "authorization for local printing . . . to take care of emergency local needs." The "field" printing appropriation for the present fiscal year is \$300,000, of which \$190,000 has already been "released" and is available as required.

The I. T. U. president is "not in sympathy with such a program"—a program to buy printing in various cities instead of having it executed in the Government Printing Office at Washington. He argues that the G.P.O. employs printing trades union members at good wages and under good conditions; that where the Government buys from private concerns there is no assurance the contracts will go to union offices.

Many of the establishments which were interested in "decentralizing" local relief printing purchases, and worked assiduously to bring it about, are employers of union labor aggregating many times the number at the G.P.O. They pay union wages and work under union conditions. It would seem, therefore, that the I.T.U. chief's attitude discriminates against union employers and employes in many cities. There is no valid reason for centralizing such printing in the G.P.O. On the contrary, there are many reasons why it should be distributed to the industry according to local needs. Thereby local printers are put to work, local payrolls find their way into local stores, and local recovery is aided. Such a program saves time and money, and better serves the public interest.

Scientific Management

PRINTING with movable type was born in an ecclesiastical atmosphere. Its first opus was the Bible. Progress brought a conviction to the early masters and artists who watched application of the new art that in it was a means of producing artistically manifold copies of literature, other than sacred, for wider circles of readers. Printing gradually passed from the ecclesiastic to the artistic; from the artistic to the commercial.

More recently a new controlling factor bids fair to step in and bring to the "art preservative" the influence of *science*, particularly in management. So complex have become competition, sales ramifications, production processes, and human relations, that the old ways of doing business are inadequate. "Scientific management" is no longer a mere expression; it is a vital force already making modern business more successful.

Printing industry waste, mounting into millions of dollars annually, brought about by the unskilful manipulation of men, materials, machines, and money, has created costs that throttle both profits and expansion. Science—engineering, if you prefer—approaches the problem of reducing these wastes. It has done wonders for other industries. Likewise, it can do and is doing much for printing.

Just as printing passed from the artist to commerce, it is about to pass from commerce to science. The engineer appears at the threshold, demanding the facts—the reasons—for the industry's wastes. When they are ascertained, he will apply principles and methods that have been found effective in their elimination. If business is "the oldest of the trades and the greatest of the professions," it may be expected that all other professions will be employed to help solve its problems. That is "scientific management."

Typothetae Carries On

FACING a real crisis, United Typothetae of America again showed ability to plan its way out. A certain virile quality that is in this half-century-old printers' association has a way of rising to meet difficult situations. Just as it met threatened breaks over labor policies in the past, so it has taken steps to restore its usefulness to the printers of America in years to come. Deplorably emasculated by the N.R.A., stripped of its hitherto splendid program of educational and industrial activities, with surpluses wiped out by code expenditures, and income reduced below budget requirements, the association was just about ready to take the count.

The six-months interim between the N.R.A. demise and the annual convention was sobering. There was time to take account of stock, to look into fundamentals and essentials, to survey the dilemma and analyze conditions. The convention just held—was the 49th in the association's history—got down to "brass tacks," to "grass roots," and deliberately took the drastic measures necessary to work its way out of another crisis.

THE INLAND PRINTER believes, and reiterated its views as recently as last September, when we said that printers could best be served by strong and efficient local associations tied together by an international fabrication functioning in national and international matters and relationships. It is, therefore, gratifying to see that the Typothetae convention ratified a program predicated on strong local organizations that serve members as fully as possible, with the international office, reduced to more economic size, serving as a "coördinating agency" and "clearing house," supplementing rather than duplicating the services of locals.

Such a program is simple and practical; it has an excellent opportunity to eventually bring the printing industry of America together into a powerful cohesive organization productive of the greatest good. It is a program that all local and district associations can embrace and support fully and enthusiastically for the common good. They can ill afford to do otherwise.

Buying Power Increases

THE autumnal season gives way to approaching winter, and printing volume shows increases over a year ago. Printers and their business allies are more hopeful. For some months THE INLAND PRINTER has reminded readers that business is improving. At no time have we thought or said that there would be a sudden uprush of prosperity, as some have hoped.

A writer on economics in *Printers' Ink*, uses available statistics to show that the country's purchasing power is definitely greater than a year ago, and despite increasing living costs is gaining steadily. Many printers, who long have studied conditions surrounding their businesses, understand that the indices of printing sales and of production closely follow the country's index of purchasing power. Printing leads at times in anticipation of opening markets, and sometimes lags when markets are sluggish.

When the public purse begins to bulge again, it is well to remember that the foremost factors in the country's buying power are farm income, income from industrial activity, and their profits distributed as dividends and interest. As these increase, our purchasing power is multiplied, provided living costs do not increase proportionately. An income factor must always be corrected by a living cost factor, the difference being the country's real purchasing power.

The purchasing power index in 1934 was approximately 80, as compared with 1929's 100 as a base. The 1934 figures were 6½ per cent above those for 1933.

Looking forward, we find the 1935 farm income factor will be 15 to 25 per cent higher than in 1934. The industrial factor, because of its well balanced position with reference to inventories and sales, and also because of increased farm income, may show employment and payrolls increases from 10 to 20 per cent above 1934. The factor of profits, despite declining interest rates and large refunding operations, indicates substantial increases for 1935 over 1934, the first quarter showing a gain of 21.8 per cent, the second 14.3 per cent.

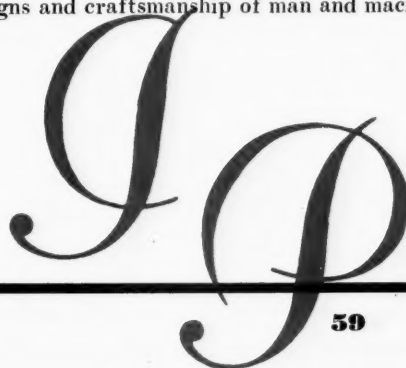
While the combined income indicated by these factors improved, cost of living advanced 5.5 per cent during the first six months of this year. Purchasing power for 1935 will, therefore, show a net increase over 1934 of approximately 10 per cent. Sales are apt to increase proportionately. The next few months promise to be a period of favorable business activity, of which the printer is due to receive his share.

Better Book Cover Designs

THOUGH most of us may not be in entire sympathy with that phase of so-called modern graphic art which runs to a "jazz" expression, we must admit that long strides forward have been attained in the general character of typography, design, display, decoration, illumination, and illustration. Of late years these have had a vogue that must be dear to the heart of both creators and curators.

In one branch, however, the artist-craftsman is hobbled by existing conditions. Edition bookbinding has not risen to the bookbinder's creative genius and does not employ his artistic talent in giving individuality to mass production to any such degree as has typography. While there must be subservience to machines if we are to have mass production, there still is no reason why creative individuality should not find expression in the designs that machines produce. The market for individually designed, forwarded, and finished books is limited. Only the more favored can afford them. The master binder may have to relinquish his cherished forwarding and finishing processes to the machines in mass bookbinding, but he still has left the nobler art of designing. It is needed now more than ever.

Much fine work in book typography, presswork, and paper has been ruined by a poorly designed and slovenly executed cover. In their efforts to keep down production costs, publishers have been too prone to accept bindings inferior in design. Both publishers and bookbinders should "take stock," should encourage better designs and craftsmanship of man and machine.



An abstract black and white graphic. On the left, there are three concentric circles. To the right of the circles are several vertical lines of varying thickness. A large, dark, curved shape, resembling a thick brushstroke or a shadow, sweeps across the bottom right portion of the image.

Opportunity

OPPORTUNITY IS NOW KNOCKING AT YOUR DOOR

Here is your opportunity to tell your prospects of their opportunities to get more business by sending out cards, stuffers, broadsides, booklets, catalogs that you can produce for them. But there can be no opportunity for you or for them until you tell them with this mailing piece

You will find other mailing pieces of the series in recent issues of THE INLAND PRINTER. Pick out several and write for permission to use one or all. They are copyrighted, but there is no charge for their use. The first printer in each town who asks for them gets them exclusively

Printing offers an infinite variety of opportunity indeed for promoting sales.

To be specific, however, here are just a few kinds of printed pieces which our customers use successfully to increase volume and profit:

1. Illustrated Mailing Cards

Offering specific merchandise or presenting the merits of your product or service. They mail for a penny without expense for envelopes.

2. Envelope Enclosures

They make every mailing of a bill, a statement, or a letter perform a sales service. No extra postage cost whatever.

3. Package Stuffers

These can be enclosed in every package wrapped and sent out. They remind your

customer of other merchandise you have to offer. No postage expense, of course.

4. Government Post Cards

A modest mailing piece which, with the intelligent planning and effective typography we offer to you, can accomplish certain ends exceedingly well. Total cost of stock and postage: one cent each.

For more important selling jobs, there are broadsides and booklets and catalogs, which, according to our numerous customers, we print notably well.

The first step in embracing the sales opportunity which printing offers is to telephone—

+

JONES PRINTING COMPANY

27-33 Hutchison Street, Hammond, Illinois
TELEPHONE DOUGLAS 4840

A printer and lithographer located in Kentucky writes as follows: "We have used several of the mailing pieces that appeared in your magazine, and have obtained exceptionally good results. This has prompted us to look up the ones we have not asked for permission to use, and find we have omitted the ones in your June and August issues. We should like permission to use these pieces for copy if someone else in our city has not already spoken for them. If it is still possible to use these mailing pieces we shall order the electrotypes during the coming month."

Try a few of these mailing pieces and you will want more. Write today for this modern one. The cover appears on the facing page; inside spread on this page. Use the copy alone, with your own borders, or send your check for \$14.50 and two-color border electros will be mailed.

Don't Miss This Business-Building Opportunity

SHOULD ABANDON PRIORITY RULE

An Editorial

AT LEAST two readers are incensed over that editorial in our October issue on the attitude of union workmen. One whose letter appears below avers he will not renew his subscription at this time.

Apparently we touched a sacred cow, attempted uninvited to enter some second holy of holies. Our efforts to offer a suggestion seem to have been misdirected, at least were not accepted in the spirit in which they were offered. Our own viewpoint, remember, results not only from our own observations but from contacts with many others; persons who are pro, anti, and neutral.

Having been a union compositor, and having contacted union compositors since, we know the typographic union has as members many expert workmen who do not limit production. THE INLAND PRINTER would be glad to herald an increase in the number of these men.

More men of this caliber should attend union meetings, where policies and actions are decided. They should make known their views for benefit of all members. As a rule, policies and activities are born in the politics of the unions. What seems more natural for one seeking office than to promise shorter hours and/or higher wages? What has a stronger appeal to the average individual, particularly those least able to stand on their own legs?

These ambitious politicians, and the rank and file of the membership, forget, however, the law of diminishing returns. For instance: Planograph and offset have taken much business from photoengravers, yet the photoengravers' union of New York City has pushed through an increase in scale. Rather than being reduced, as the situation seems to require, the price of plates will be increased. This can mean but one thing, less work for the union workers.

Why don't union officials, also the rank and file of members, realize they are partners with their employers, that they have work only to the extent that the men who have confidence in them sell? When men handicap those who employ them by uneconomic scales or conditions, there can be but one result! They deny themselves and their children that "more abundant life" all crave.

We recognize, as stated, that numerous excellent craftsmen are members of their unions, just as there are many dubs among those who go it alone. We recognize, too, the social accomplishments of the unions, notably great in our own industry, also the service rendered in the development of a reasonable work-day. Employers toughest in their opposition to unions recognize that hours worked were too long and wages too low forty years ago. It is possible, however,

to go to the other extreme, by reducing work hours to the point where high production costs invite competition.

But that's not what we want to get off our chest.

Your editor recently watched a compositor take twenty-five minutes doing what should require five. He has worked where differences in production between men were as much as 50 per cent. And despite all our correspondent says, we

have witnessed efforts to limit production. Precious few compositors have missed having another say to them, "What! Are you running a race?" Understand, these were individual—not stimulated by union officials or organizations. We can't aver, of course, the same is not true in open and non-union shops. Doubtlessly it is. But so much emphasis on hours, wages, and working conditions tends to encourage ideas of this kind among union members.

Getting down to cases, now, this burns us up: Union compositors, expert in every way, have walked the streets looking for jobs, while many employers crying for them were handicapped in competition with less costly methods and substitutes by having to keep dub mechanics. Such dubs know their limitations, and in one respect "their onions"! They stick to their last, and to the last!

The antiquated priority rule is as out of date as the horse and buggy. Discard it, unions—for your own good! Why, oh why, don't those men whose job in reality is to sell the services of members recognize the fact that a superior workman is their best selling argument?

After some years of work as a union compositor, foreman, and superintendent, and more years in observing time-tickets and examples of composition, we confidently believe the rela-

tive efficiency of union compositors has actually decreased. Enlightened leadership would have seen to it that any change would be in the opposite direction.

Here and there sporadic attempts are made in that direction. The commendable activity of the Guild Typographica in Chicago is one. A few members of Chicago Typographical Union No. 16, forming that sub-group, seem to recognize the responsibility of the union workman to his employer, or something akin, and are endeavoring to encourage and equip members to do better work and more of it.

We hope for more of this. To repeat, the surest way to sell the services of members of a union is to make their services a buy. It can come only through education, through recognizing the community of interest between employer and employe, and through making it possible to put the best available man in a situation. *The priority rule should go.*

DO THEIR BEST

THE INLAND PRINTER
205 West Wacker Drive
Chicago, Illinois

Dear Sirs:

As a union printer and a subscriber to your magazine for many years, it is with genuine regret that I read the editorial in your current issue entitled "Labor in the Graphic Arts."

The assertions made in these paragraphs are untrue, and are unworthy of a paper of the high standing of THE INLAND PRINTER. The proof of their incorrectness is found in the hundreds of job shops manned by union printers whose proprietors are proud to have union men working for them.

Your major premise, that union men deliberately limit production, is utterly false. I have worked at the printing business thirty-five years, in a number of offices, in various states, and never in my life have I seen an instance where a journeyman did less than he could do under the conditions of the job in hand.

Furthermore, you make no mention of the social side of the union, which may have as great a benefit to our country as the economic advantages. As you know, we have a sanitarium for the infirm and pensions for the aged members. If every craft had these assets the Federal Government would not need to put on the 3 per cent tax with which it is shortly going to burden the industry.

My subscription expires with this number. I am sorry to terminate an association of so many years standing, but your position on this question of union or non-union makes it impossible for me to renew.

Yours respectfully,

Union Printer

THE PROOFROOM

Questions pertaining to the work of proofreaders are solicited for detailed consideration in this department. Replies, however, cannot be made by mail

By EDWARD N. TEALL

Reading of Symbols

I am inconsistent about reading such symbols as "Xmas" and "FERA," of which you write. The "X" is to me the initial of the name "Christ," and I pronounce it. I knew a man who wrote "Xian Science."

Of the class of initial abbreviations, I pronounce them if that is possible, as in "Fera" and "Ogpu"—otherwise I have to name the letters, as "N-R-A," "U-S-A," "U-S-S-R," and so on.

A more convenient method of abbreviation is to use the first syllable of each word, as "Nazi," "Komintern," "Amtorg," "Komsomol." (No, I'm not a Russian communist. These are things everyone has to know in order to understand the day's news.) I trust you get me!—*South Dakota*.

It would be interesting, and helpful, to hear from other readers on this subject. A form must be developing which will sometime become material for the grammar-book writers to deal with in teaching students to read and write correctly. For my part, I think it likely I shall go right on thinking "Ecksmas" (not "Christmas") when I see "Xmas." I say (in my mind) "Fera," but it's different with "N-R-A."

★

"Worth" Plus "While"

Just as soon as I begin to think I have solved the problem of "worth while" and "worthwhile," it bobs up again in some new form that has me as puzzled as ever. What about this one: "If husbands want to keep their wives at home, they must make the domestic job worthwhile"? Please don't give me an arbitrary ruling, but the real logic of the case.—*Kansas*.

What is the real value of the words "worth" and "while" in this sentence? Are they separately effective, or do they knit up closely enough to justify visible compounding in the print?

The point on which discussion must turn is whether you consider them to form a predicate adjective modifying "job," or as following a verb "be" understood but not expressed.

I would say that "The job must be worth while," "They must make the job be worth while"—that is, worth the time given to it; but without the "be" (whether it were shown or merely "understood"), I would weld the two words into one, a compound adjective, and write, "They must make the domes-

tic job worthwhile"—that is "make it a worthwhile job." In such a situation "worthwhile" is one word, like "(They must make it) profitable."

That's what I think about it. It would be easy—if you like to argue—to debate over it for hours, and get nowhere—unless both disputants are willing to allow for the fact that it is possible to see a thing two ways, in matters of language.

★

"Physical Therapy"

About the California court's decision on count of words in a bill title: As you suggested, the motion was brought by interests that wanted to prevent a public vote on the subject matter, and raised the technicality for that purpose only. The court stretched the letter of the initiatives law in order that its intent should not be defeated.

So much justice has been evaded by resort to technicalities, it is needless to carp at resorting to far-fetched points to do justice. The decision has nothing to do with grammar or its teaching in California, and does not necessarily set a precedent in its own field. This is essential.

The two words counted, for the particular purpose only, as one were "physical therapy," connected with a hyphen. This could have been made a proper single word by combining Greek roots—"physiotherapy." (I see you mention it, with a hyphen.) For any ordinary purpose, I don't see that the question whether a compound is one word, two, or a hundred is anything but academic. The word "word" is not susceptible of precise and exclusive definition. I close my "case" with this.—*California*.

Let me concentrate on just one point, that of setting precedents. What I have in mind is not merely a precedent in the legal field. It is, rather, the effect of such decisions upon general usage. In one way and another these little rills of usage run into the broad stream of general practice. Somehow they have influence upon the common mind. Persons who will never read that court decision are quite likely to have their ideas about compounding affected by it, invisibly and indirectly—as, possibly, through its importance overestimated by teachers. The court did not make a good job of its comment on compounding—whatever the merits of its ruling as a factor in California's social and legal life may happen to be.

Compound-Consciousness

I hardly think you're right that we say "twilight," "steamboat," "gumshoe," without a thought of the components because they are so obvious. But this consciousness of composition should extend through the whole field of language.—*Nevada*.

It would be a great gain if such compound-consciousness were to become suddenly general, but of course it just won't. If there were any way to settle it scientifically, with exactness and with assurance, I would bet my head that not one person in the representative thousand would be found to think of "twilight" as two words joined.

★

A Screen of Smoke

When an airplane sets up a screen of smoke, is that a smokescreen or a smoke screen? I am puzzled.—*Florida*.

I think you will find most editors and printers favoring the solid, one-word form. Anybody who tries to tell you there is one absolutely right form and other absolutely wrong forms for such word-combinations, however, is taking advantage of your credulity. Decision is to be made in any office or shop according to the principles on which its style in compounding is based.

It is hardly possible to make a satisfactory system by figuring the number of syllables, as some do. Arbitrary rules fall down. Consistency is practically impossible, because there are so many criteria available.

The best guiding principle is to drop all rules when they conflict with clearness of meaning. In some combinations there are different senses to be indicated. A paper box is a box made of paper; the word "paper" is no longer a noun, but in force and effect an adjective. But "paper-box" or "paperbox" would mean a box to hold paper.

Consider "woodpile." Here, plainly, the sense is, a pile of wood, not a pile for wood. Commonly when speaking of anything that is made of wood, we use the separate adjective form, "wooden." The expression "a wood house" would be almost universally taken to mean a house in which wood is kept, rather than one built of wood.

The example that I have just given, and the others, may seem a bit far-fetched, but they serve to show how differently different words value up in these matters of style.

Usage would, I believe, favor use of "smokescreen" first, then of "smoke-screen," and "smoke screen" at the end, though it may quite well be that I overestimate the ranking of the hyphenated form. I myself would write "smoke cloud" to denote a cloud (consisting) of smoke, but "smokescreen" for a screen that is made of smoke.

★

Poor Old 'Postrophe!

I am asking your advice regarding a matter of using the "possessive" form in a book we are publishing for the local state teachers college. Should the possessive form be used in the word "Teachers" in the cover title, the title page, the running heads, and in the body of the book?—*Illinois*.

My own preference is powerfully in favor of the apostrophe. Perhaps the highbrow explanation is that this is not a true possessive but a genitive. Need we be so "flossy"? It is a college where persons are trained for teaching—a college for teachers-to-be, *their* college.

But usage now varies greatly on this point. Many colleges for the training of teachers do use the word without the apostrophe, in their official (corporate) titles. I would certainly say in such a case the customer's wish—the customer being a teachers' college—ought to be decisive. The customer's interest rather than the printer's should govern.

★

Amiable Disagreement

Referring to breaking of words like "handling," you ask: "Who can comfortably say 'dling'?" Why, every one who pronounces words like that.

This reminds me of a class of words, mostly compounds of Greek roots, which are usually divided "geog-raphy," "democracy," "odom-eter," and similar splitting of the original second root.

It seems to me that the actual pronunciation of such words ends the first syllable on the accented vowel, and the second element is intact, as it should be.—*Wisconsin*.

It takes a Chinaman to say "dling." I do not think any one really does say "han-dling." The initial "d" calls for a sharp, clear sounding. I think we say "hand-ling," giving the "d" in the first syllable a somewhat softened, incomplete sound. In trying to pronounce "dling," most persons would run in a sort of vowel sound between the "d" and the "l," as so many say "da-warf" for "dwarf." Tongue-twisters!

Etymological division gives us "geography," "demo-crazy," "odo-meter." Division by sounded syllables would be



Hell-Box Harry Says—

By Harold M. Bone

When some sheets of *humorous* advertising copy get jammed in a press, it's no *laughing* matter.

In handling intricate typography, the machine comp often has the *key* to the problem right at *his fingertips*.

The most *upright* type families, of course, are the ones with the *finest characters*.

When it comes to a case of *making whoopee*, a boss printer can always *raise the devil*.

To avoid running jobs in the wrong shade of *blue* or *green*, always put instructions down in *black and white*.

When the boss bawled out an inebriated *bookbinder* for spoiling a job, he promised he'd turn over a *new leaf*.

One pressman's infant son, following in dad's footsteps, already knows about *suction feeding*.

Sometimes an editor has to *kill* a story because the reporter has *murdered* the King's English.

When the sheriff auctions off a printer's *lower* case equipment, he may find himself on his *uppers*.

The boss is really justified in bluntly saying "No," When comps who make a lot of *pi*, Keep asking for more *dough*.

these: "ge-og-ra-phy," "de-moc-ra-cy," "o-dom-e-ter." Those are the divisions given in Webster. These are not points of taste or personal preference, but of choice between two distinct styles.

★

Knights of the Temple

Which is correct: Knights Templars, Knight Templars, or Knights Templar? I have seen them all.—*North Carolina*.

The organization is entered in the World Almanac, "with authority of the Grand Master," as Knights Templar. Welcoming banners displayed in Pittsburgh in May, when the Pennsylvania commanderies held their conclave, were worded the same way.

"Templar" can be either a noun or an adjective. The Britannica (an old

edition) indexes as "Knights Templars, see Templars, Knights." The order was founded in the time of the Crusades, and its members were both knights and templars. In the Nelson encyclopedia you will find "The Knight Templars of Freemasonry" entered.

Another name, made of two appositional nouns, is Knights Hospitallers.

Possibly there will be some help in thinking of the plurals of such words as "Postmaster General" and "Attorney General." There is no precise parallel, of course; but you can "play 'round" with the comparison.

It would seem that the American society regards "Templar" as an adjective, modifying "Knights" and needing no indication of plural form.

★

Isohemagglutination

My interest is more in style, the method of conveying intelligence, than in the mere mechanics of proofreading—so this should rather be directed toward writers and their so-called teachers.

The AP flash on the inflation-veto vote said that the House "flaunted" the President's message. Can you see the 322 ayes marching around the hall flaunting the message? It's too much for me!

This inversion of "flaunt" and "flout" is far from rare; but I can't figure how the users pick up the habit, and continue in it. Equally important with observation, for a reporter, is correct use of words.

Facility with words comes only from use—extensive speaking and expansive reading. Some flip stories, sometimes by columnists, affect to regard what they call big words as humorous. To men handicapped by unsophistication, no doubt such a phrase as "terminological inexactitude" or "anti-disestablishmentarianism" is funny, simply because it is meaningless to them. We can see, however, that they are synthesized from Greek or other roots. They are intended to describe exactly what is meant in a manner impossible or impractical in English.

A woman columnist complained about an optics lecturer using "hypochromats" for the so-called colorblind, and "Why doesn't he use plain English?" The answer's easy: "Because it would take a whole sentence"—and this word is plain and exact to anyone aware of colorperceptiontheories (I am going German on you).

Another subject of columnar mirth was in a quotation that "Isohemagglutination would be of corroborative value in testing racial affinities." The word is obviously "iso-," same, "hem-," blood, and so on. I had never seen it before, but it was easy to work it out.—*Oregon*.

As Joe Penner might say, this just shows to go you that a little trustworthy knowledge of Greek and Latin is a fine thing for the proofreader to possess. If he hasn't an opportunity to acquire it, a good substitute would be systematic study of word derivations (etymologies) as they are given in the larger unabridged dictionaries.

Here's Trouble!

We ran into a question of style that might interest you. We use "photolithography" and "photoengraving." Yesterday we encountered "photo offset" and "photooffset plate." "Photooffset" looks funny; likewise, "photooffset." We print "coöperate" and "preëminent," and they look all right, but "photooffset" is something else again—and a shade too much.

Unless you rule to the contrary, I think we shall make it "photo-offset" and "photo-offset plate." Would that, in your opinion, conflict with our style on "photolithography" and "photoengraving"?—*Wisconsin*.

While sympathizing with the writer of this letter, because anybody in trou-

words the way that most surely conveys the meaning.

"Photooffset" says "fo-toof-set." I don't care what you say about relying on the reader's intelligence; the fact remains that anything that retards the reader's speed and cuts down the ease with which he picks up the text is b-a-d, bad. The one way to write that word so that everybody gets it is "photo-offset." Good old hyphen!

Personally, for the sake of reasonable (not tyrannical) consistency, I would prefer to accept that as the criterion for this whole class of words.

Railroad Menu Revised

An article by Douglas C. McMurtrie in our issue for August offered some pointed suggestions on the lack of legibility that detracts from so much of the printed matter in daily use. One of his suggestions showed a railroad menu that was set in small type with long leaders between the dishes and prices. It wasted space, according to McMurtrie, so he showed a revised menu in the same space. It was set in larger type, in short lines, and occupied no more space. That his writing bore fruit

The Twentieth Century Limited					
THE CENTURY DINNER					
[\$1.35]					
Olives Stuffed with Anchovies Wine Pickles Fruit, Shrimp or Crab Meat Cocktail	Green Olives	Spiced Melon Rind Ripe Olives	MARTINI COCKTAIL 35 Tartary MANHATTAN COCKTAIL 35 OLD FASHIONED COCKTAIL 45 CREME DE MENTHE 40 APRICOT BRANDY 45 BENEDICTINE 45 MEDOC 45	Bisque of Tomatoes with Rice, Cup 30 Travers Consomme, Hot, Cup 35 Jellied Consomme, Cup 45 Clam Bouillon, Hot or Cold 35	Shrimp Cocktail, N.Y.C. 45 Clam Juice or Tomato Juice Cocktail 30 Tomato Juice 30 Fruit Cocktail 45
Bisque of Tomatoes with Rice Clam Juice or Tomato Juice Cocktail	Tomato Juice	Consomme, Hot or Jellified Clam Bouillon, Hot or Cold	Genuine Russian Caviar on Toast 65 Grilled French Sardines, Sliced 50 Tomatoes, Toasted Eys Bread Oven Baked Beans (Hot or Cold), <i>Brown Bread</i> 40 Frankfurters (Hot or Cold), <i>Potato Salad</i> 50 Sirloin Steak (1½ Minutes) with Potatoes (for 1) 1.75; (for 2) 3.50 <i>(Chevaler acid exclusively for boiling)</i>	Broiled Lake Superior Whitefish, Montpelier, Potatoes 85 Roast Ribs of Prime Heavy Beef, with Potatoes 85 Broiled Lamb Chops (2y), with Potatoes Minute Steak Broiled with Potatoes 1.35 Fried or Broiled Spring Chicken (Half), and Potatoes 1.25	
Roast Ribs of Prime Heavy Beef Served with Young Chicken, 2nd Century Sweet Lamb with Dumplings and Fresh Vegetables Casserole of Milk Veal Braised, Fresh Mushrooms and Noodles Stuffed Tenderloin of Pork, Creole Fried Fillet of Sole, Tarragon Sauce, Julienne	New String Beans Fleurette Mashed Potatoes or Sweet Potatoes French Fried Lettuce, Tomato and Spanish Onion, French Dressing	New String Beans Fleurette New String Beans Fleurette Potatoes Marbled or Savory Potatoes French Fried	Assorted Vegetables with Poached Egg 65 Hearts of Celery Bordelaise 35 New Broccoli Polonaise 25 Royal Mushrooms on Toast 45	Assorted Vegetables with Poached Egg 65 Hearts of Celery Bordelaise 35 New Broccoli Polonaise 25 Royal Mushrooms on Toast 45	
Swiss Gruyere, Cream, Roquefort, American or Camembert Cheese with Toasted Biscuits Macaron Custard Pie Half Grape Fruit, Red N.Y.C. Special Ice Cream Caramel Custard	Pineapple Shortcake with Whipped Cream Peaches in Syrup Plum or Fig Pudding, Coffee N.Y.C. Special Baked Apple	Tea	¾ BOTTLE RHINE WINE MOSELLE SAUTERNE CLARET 75 BOTTLED ALES OR BEER 30	Fig or Plum Pudding, Hard Sauce 25 Sliced Bananas with Cream 25 Macaron Custard Pie 25 <i>A la Mode</i> 35 N.Y.C. Special Ice Cream with Cookies 35	N.Y.C. Special Baked Apple 30 Pineapple Shortcake with Whipped Cream 35 Caramel Custard 25 Chilled Prune Juice 25
Grade A Pasturized Milk Rolls and Butter	N.Y.C. Special Coffee Corn Steaks		Cambert 35 <i>(Treated Hard or Soft Biscuits served with all Cheese orders)</i>	American 25 Roquefort 35	
"Guests will please write on check each item desired"			Capt. J. H. Smart, Manager Dining Service, New York		
You may take this Menu if you desire			See "New York Visitor" on preceding and following pages		

"A wise owl," a motto states, "makes lemonade from lemons handed to him." Wise men run the great New York Central. Instead of taking exception to suggestions to improve its "20th Century Limited" menu in our August issue they used them, saving the patrons evertain

ble and facing a hard problem of style commands my sympathy, I still get a kick and a laugh out of this. We make such a to-do about matters that can be settled so simply!

All the rules you can make about compounding fall down now and then. The language is full of "situations." It is bad to make a rule and then a sub-rule with a lengthy list of exceptions. Almost every matter of printshop style has endless possibilities in the line of exceptions. And every exception is a confession of weakness in the presumably dependable rule you have made.

First off, I do not like the dieresis; "co-operate" and "pre-eminent" seem much more "natural" and acceptable than do "coöperate" and "preëminent." The hyphen is everyday stuff; the dieresis is imported, and some consider it an academic affectation.

After making all necessary or desirable rules about compounding, I would add this: Break *any* rule when it leads to confusion or ambiguity. The first, middle, and last rule is: Write or print

and write or print "photo-lithography" and "photo-engraving." But, no matter what the style on these words, I would drop the standard of consistency when it leads to such a boner as "photooffset," and would use the hyphen.

To some, this seems a weak surrender to the hazard of conjunction of vowels. That doesn't bother me a bit. I put clearness first.

We need more courage.

★ ★

Beg Your Pardon

Illustrations in last month's article comparing the merits and advantages of letterpress and offset processes included as example from a twenty-page booklet called "Hats of the World," produced by The Bingham Company, of Philadelphia, for Stylepark Hats. Because of the soft color effects, and absence of impression, the piece was credited with having been done by the offset process rather than by letterpress. Proponents of the latter process may regard the error as evidence of its flexibility. And to W. C. Stremic, of The Bingham Company, who called the matter to our attention, goes a "Beg Your Pardon."

is indicated by a letter from the general passenger traffic manager of the New York Central System, who says:

"Your article 'Sell Accounts, Not Jobs!' in the August number of THE INLAND PRINTER was shown to me.

"Am sure you will be interested to learn that we have acted on your very constructive suggestions regarding the set-up of menus in general, and enclose copy of our current menu, which certainly looks very much better than the former arrangement.

"I want you to know that I greatly appreciate having had this called to our attention and the favorable manner in which you mentioned our service, even though the name of the railroad was only indirectly given."

The foregoing letter is interesting. So far as we can learn, no office of the railroad is now receiving THE INLAND PRINTER, thus showing that someone must have "talked" and that its influence for improved typography extends beyond its printer-readers, and is felt wherever printing is used.

Should Strive for Clarity— Not a Speed Record

By ALEXANDER V. JENSEN

Much has been published in *THE INLAND PRINTER* to help the proofreader, but I do not recall a single item written for benefit of the proofreader's right-hand man, the copyholder. Can it be that he needs no help? Or has the neglect of this valuable accessory been an oversight?

With the sole purpose of helping the copyholder to a clearer understanding of his mission—provided he is amenable to such help—I offer a few suggestions. They have grown out of what started to be merely a few comments for the Proofroom Department.

A year or more ago I noticed a querist in the Proofroom Department, who quibbled over the pronunciation of a word. I do not recall the word, but the pronunciation, so far as proofreading was concerned, was immaterial. The point of contention was that the copyholder insisted upon a certain pronunciation while the proofreader sought support for his own particular opinion. I believe the disagreement involved inflection, which a copyholder should often ignore.

A copyholder should not read for elocutionary effect, but to transmit the idea of the typographical sense of the copy to the proofreader as fully as possible. He must develop a peculiar reading style to convey properly all such information as spelling, the ending of words, up-or-down style, and numerous characteristics which might be confusing to the proofreader. He must invent a way of distinguishing words of similar sound. He must not, for instance, say "watchm'n," but "watch-man," or "watch-men," according to sense. He must not just say "John Christ'ns'n," but "Chris-ten-sen," or "Christen-son," whichever it happens to be, or it may be "Chris-tyan-son," or "sen." And he should not say "John Mart'n," rather "Mar-tin," or "Marten"; not "cens'r," "cen-ser," or "cen-sor," according to the spelling. In all such cases each syllable should be accented.

Many times a copyholder should use some pronunciations foreign to ordinary reading, for the purpose of orthographic or literal interpretation. For instance, if May chooses to spell her name "Mae," it may be better for a

copyholder to call her "May-ee," thus to signify her preference, or if Maud spells it "Maude," call her "Maud-ee."

Another example occurs in the word "iodine." It may be pronounced either "iodine" (long i), or "iodin" (short i), with preference for the former, and it also has a variant in spelling as "iodin." It is therefore wise if a copyholder

would adopt the style of pronunciation in keeping with the spelling. If a chemist prefers to write "iodin," the sound of short i should be used for the final vowel, otherwise long i would be proper, and more informative.

Numerous examples could be given, but I believe my point can be discerned from the above. The whole scheme rests on the one fact that the copyholder is employed for a purpose. That purpose is to interpret for the proofreader the necessary information and to convey as vividly as possible the copy he holds. The import of the contents and correct pronunciation are secondary matters. One might say that he is the proofreader's "second pair of eyes," not ears. Any word that may be misunderstood,

THAT'S CONFIDENCE!

There's no gamble in walking into a grocery store for a loaf of bread. You can feel it. You can smell it. You can see it through the wrapper. If you aren't satisfied you can come back in an hour, or next day.

But suppose you were spending dollars instead of pennies for something that is absolutely new to you. And you must send to a foreign land. You must wait for delivery. Your check must accompany the order. You have never actually seen what you are buying. You have only read about it. That's confidence!

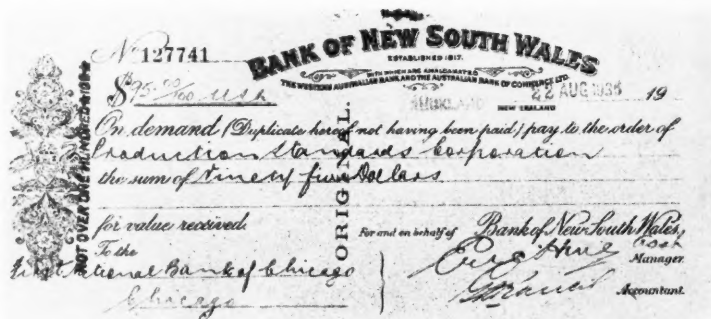
That is why we are proud of the orders received from overseas buyers for new equipment or services that are announced in *THE INLAND PRINTER*. Each month we receive checks from concerns in distant lands that are buying sight unseen—depending wholly on what they have read in *THE INLAND PRINTER*.

Copies of the Bundscho Book, which we described as "the world's largest type book," and which sells for \$37.50, have been sent to England, India—three copies to Japan. Earhart Color Systems, which show hundreds of correct color combinations, begin a long trip to Australia. A printer in New Zealand has ordered the McKiernan System of Coördinated Estimating and Plant Production Control as a result of what he read about it in *THE INLAND PRINTER*.

From far corners of the world come orders and checks from buyers who look to *THE INLAND PRINTER* for information about equipment, materials, and services, that are both new and dependable.

That's confidence!

Our announcement of McKiernan System brought this check from New Zealand



either from some duplicity of forms or from similarity of sound, should be read and pronounced so as to make it plain to the proofreader. It makes no difference "how his teacher used to pronounce it." The important thing is how it looks on paper. In other words, his sole business is to project as clearly as possible a picture of the copy upon the screen of the proofreader's eye. If the picture is clear the proofreader should not find fault with his pronunciation.

Some copyholders delight in displaying their speed when reading copy; others seem to glory in the static produced by superfluous inflection, making indistinguishable the majority of unaccented syllables and many of the consonant sounds. Others attempt a record in the number of words they can pronounce—or slither over—in a single syllable, or with a single effort. None of these is a worthy aim for a copyholder, and none serves any purpose for which he is paid. Under such circumstances a proofreader would better do his own reading.

It should be understood, however, that while the proofreader does the oral work the copyholder is not relieved from responsibility in case he should relax his vigilance in following the copy. I have, more than once, read several words or figures wrong purposely to see if the copyholder was following, and sometimes have met with no protest on his part. That, of course, meant that his mind was elsewhere. The copyholder should be as much concerned as the proofreader whether or not the finished job becomes a creditable one. He should not relax his mind and trust that the proofreader will know by instinct whether it is right or wrong.

So, dear copyholder, if you do the oral work, read so as to transmit to the proofreader the best possible picture of the copy in hand. Make that your sole concern, and do not worry about your pronunciation, inflection, speed, or any other secondary consideration. The one who does this well is the best copyholder—not the one who can make the most grimaces, wiggle the eyebrows most intellectually, or slither over the greatest number of words a minute.

★ ★

A Bit of Ink Chemistry

Due to sulphur in wool, the British Printers Research Institute finds that labels and containers used with woolen goods change color. Sulphur reacts with lead in ink, changes pale blue to light gray; yellow to brown; pale pink to deep brown. Ink pigments which are not lead compounds are recommended.

Should Printers Demand Progress Payments?

By S. K. HARGIS

Nearly every printer has a "graveyard" of half-finished work that the customer allowed to go unfinished, and which is eating holes in the plant's overhead, as well as in the original investment that was made to get the order under way.

Many printers have given consideration to a system of progress payments. There are points in favor of such a plan, for it will dispose of the buyer who changes his mind after a job has been started, and who stalls the printer along without payment by indicating that he will proceed later. The printer is left holding the bag because he has received nothing on account. Naturally, the system would have to prevail quite generally in the industry before full benefits could be obtained and before, the business world would accept it.

When an order for printing is once started, the work done and materials used are, nine times out of ten, of value only to the customer giving the order. In case of cancellation or default the printer can rarely get back what he has spent for labor and materials by selling it to another party. The work is a dead loss unless he can find ways to get paid for what has been done.

The progress-payment plan is very well adapted to printing. According to the plan, when an order is placed the customer pays, say, one fourth of the total estimate. When composition is finished and proof submitted for okay, a second equal installment is paid. The third is paid when the work goes to press, and payment is completed when the order is delivered.

The progress-payment method has become an established practice and policy in many lines of business. In the commercial moving-picture business, for instance, which faces production problems quite similar to those encountered in commercial printing, the progress payment system has been firmly established, and without difficulty. In the construction industry the system is generally followed, and is accepted by purchasers as a matter of course. It is a feature of some branches of commercial photography, and it prevails to a certain extent in the portrait end of that industry.

Acceptance of the progress payment idea usually is found in industries where the producer has to make a definite investment for materials and labor, and where the finished product could have little or no value to anyone other than the purchaser. These are conditions which apply to the printing business, and for that reason the plan should be considered.

On small orders the printer could scarcely expect to receive payment on this basis, but where an order runs over a hundred dollars it could be easily applied.

The difficulties of establishing this practice in the industry are many, and it could scarcely be applied to all classes of customers or all kinds of work. In a large majority of cases, however, the plan offers advantages to both printer and customer.

A plant that was paid on the progress basis would be able to offer better prices. It would tend to save losses from either delinquent or uncollectible accounts. Many plants suffer serious losses as a result of having to carry accounts, especially sizable ones over the sixty- and ninety-day period. Very often, as things go now, the delay may wipe out all profit. And it should be easy for a printer to show the customer the uselessness of a partially finished order that has been cancelled.

Just how difficult it might be to get acceptance of this system in a community is hard to say. It is certain that it would require a coöperative move on the part of all local printers. A printing salesman who goes out to establish this precedent among his customers will find plenty of stiff opposition. It is plain that the plan works to the printer's advantage, chiefly, but this may also be said of producers in those lines of business where the practice is firmly established and is accepted as a matter of course. No one will deny fairness of the plan.

At any rate, the idea of progress payments is gaining ground in American business generally. The plan offers correctives for many present difficulties. It deserves experimentation and consideration in any community where printers are able to work together.

Type Designers Comment on Numeral Types

By EDWARD N. TEALL

Recently a reader sent us an item about numeral types. His comment on the legibility of figures in print was original, and extremely interesting. He spoke particularly of the 4, and the likeness of the 8 and the 3. He wanted to know why we do not have easy-to-read figures, and offered some intelligent suggestions for improvement. For example, he remarked that the 8 could be improved by giving it a beginning and an ending, as in writing, instead of making it "like two sausage links tied together." He said he was shooting at the typefounders, "but the founders take orders from the users." And he concluded with a plea that the printed page be made to talk—not mumble.

In reply, I remarked that figures can be hard to read for either of two quite widely separated reasons, either that they are too plain or that they are too fancy. I spoke of the difficulty any but the most eagle-eyed may have in reading the figures on the newspapers' stock market pages, especially the fractions. I said: "It is not to be supposed the typefounders are unaware of the desirability of good reading-quality in their figure-types, and of course they are constantly studying to obtain the best conformations for legibility plus 'looks,' and suitability of figure-faces."

L. M. Forbes of the home-office staff at Chicago read both this letter and its answer with an interest that led him to write to some of the country's leading type designers for comment—and that, ladies and gentlemen, is what you call coöperation, with both the "co" and the "operation" working. He has forwarded the answers to me for comment.

The discussion that began in our August and September issues continues with consideration of one letter from M. F. Benton of the American Type Founders Sales Corporation, at Elizabeth, New Jersey. His letter is short but meaty. He steps right into it, with this opening sentence: "The most legible figure is of the 'Oldstyle' form, and the set may be as small as one en and still retain good legibility." He notes that lining figures should be wider, up to two-thirds em; seldom more, except for extended faces. Whether the open-top or closed-top 4 is the more legible

he sees as a matter of design; which I take to mean that good work on either would be better than poor work on the other. Personally, he likes the closed-top 4 better.

Benton says, further:

In modern roman the 3 and 8 are most likely to be confused, hence the Oldstyle of Gothic form of 3 without the ball tips is less likely to be mistaken for the 8. Cloister and Garamond Oldstyle figures are very legible. News Gothic lining figures are a good example of legibility on six-point set, ten-point body.

He encloses with his interesting letter a few samples of a new type face called "Benton," of which I suppose he is the designer. The numerals "Benton" are partly Oldstyle and partly modern forms, and make finely legible characters on a seven-point set, twelve-point body, a split between en-set and two-thirds em-set.

From C. H. Griffith of Mergenthaler comes a letter with an extremely interesting and valuable postscript:

It is indeed significant to see some evidence of the proofroom going typographic. Goodness knows, a little knowledge of typographic matters in that department would save the printer a lot of grief.

Right there, ladies and gentlemen of the proofroom, is something for you to think about!

Griffith says it is doubtful "if anything of material value can be added to your editorial comment," and then he kindly and helpfully goes on to do it.

He says there is no element in the structure of numerals which makes it any more difficult to secure legibility in design than in the letter characters. And there, again, we have a proposition well worth pondering. It is a matter of design, whether the numeral is laid out for half the em-body, or two-thirds. If the character is illegible, the design is faulty—and additional width of body-size will not improve it.

Machine faces are made on true typefoundry standards of two to the em. In practically all the linotype newspaper body faces, says this linotype authority, especially the smaller ones used for market reports and classified advertising, two widths are provided: en, and

two-thirds em. Thin figures are generally preferred because they save space.

I get quite a kick out of Griffiths' concluding remark: "As your correspondent states, we take our orders from users, and will give them exactly what they want."

Well, well, well!—here I have used up my space, and only two more letters have been passed on to our readers. But they are meaty enough to make a dandy addition to our study of the subject. It is so fascinating and important a subject, I shall now try to pull the whole thing together, so that we shall have a pretty complete survey.

NEW BOOKS

25,000 Words

Louis A. Leslie and Charles Earle Funk, who turned out "25,000 Words, Spelled, Divided, and Accented," have rendered real service to proofreaders, printers, students, stenographers, and authors. It is a 250-page volume, 3¾ by 5½ inches, presented not as a competitor of the dictionary, but rather as a handy speller.

Because it concerns itself only with spelling and syllabication, it can safely omit unnecessary words. The alphabetically arranged list of 25,000 words that it provides represents the useful part of an ordinary dictionary vocabulary of twice that number. A small section is devoted to spelling helps, division of words, and compounds in the early part of the book. The volume is an enlargement and revision of "20,000 Words," published in 1934.

Copies of "25,000 Words" may be obtained from THE INLAND PRINTER'S book department at \$1.00, post-paid.

New Light on Color

After months of grubby borrowing in research laboratories and laborious exploration of practically everything that has been published on color, there has recently emerged from offices of the International Printing Ink Corporation three monographs that comprise a spectacular array of color facts.

The work was prompted by realization that there is no common color language; and that "to the artist color is something to produce an effect, to the chemist a formula, to the psychologist a sensation, to the physicist the behavior of light, to the printer it is a matching job, and to the advertiser it takes the form of a sales tool."

The Inland Printer for November, 1935

The three monographs are entitled "Color Chemistry," "Color as Light," and "Color in Use." Each is a hard-bound book, 8¾ by 11¼ inches. The largest contains only thirty-two pages. But it is impossible to measure the value of these books by their size, for they tell the "why" of color, the "how" of color. They provide a uniform color language, and show how to use color.

The running story on each page is illustrated and described in wide margins. Seldom, indeed, have we seen such

TRY THIS ONE—IT WORKS

ALL through the year Fred J. Blumenthal, of The Irving Press, Chicago, had worked earnestly with his neighborhood banker. And he'd given satisfactory service.

It was early November. The first snow of the season was falling while Blumenthal sat in the bank discussing a printing order.

He explained his plan in detail.

"Sounds good," was the response. "Go ahead and try it out."

Blumenthal went first to the leading hardware store, then to a number of the best dealers in other lines—garage, men's clothing, bird store, restaurant, jeweler, gift-shop, drug store, radio, shoe store, women's wear, book store, candies, merchant, tailor—to each of whom he explained his plan. His talk to all of them ran something like this:

"During the first week in December there is going to be a big chunk of Christmas money floating around this neighborhood that will be just itching to get spent. The bank will be paying out its Christmas Club checks. You want to get your share, don't you?"

"Here's the idea. You take a page in the Christmas Suggestion folder. I'll print your ad, bind it in the folder, pay the postage, and the bank will mail it to every family that is going to get a check. Your ad gets there about two days before the check arrives. There won't be any mention of Christmas Club checks in the folder. This is just a timely holiday greeting from neighborhood merchants, with buying suggestions. It gets there at just the right moment. And it will cost you only \$17.00 for a page. Think of it!"

"It's a bargain, and you can't reach these prospects any other way."

"First of all, you couldn't get hold of the bank's mailing list. If you tried to send out a circular of your own, stamps alone would cost nearly three times as much as the whole ad. What's more, you couldn't possibly put out a substantial, impressive looking folder like this in colors."

With such an attractive combination appeal—real selling for the dealer at remarkably low cost—it wasn't difficult to get twenty pages. And so the Christmas Suggestion folder advertising bargains offered in the Irving-Elston Shopping Center was launched.

Did it work?

Ask Fred Blumenthal, whose first venture as a publisher was an immediate financial success. Ask the neighborhood merchants, who got much more holiday business than they did the previous year. Ask the depositors, who bought practical gifts from neighborhood merchants. Ask the bank, which got its Christmas Club checks back faster than ever before, as deposits from neighborhood merchants.



Christmas club depositors got this booklet of buying suggestions, then their checks

"heavy" scientific knowledge so skillfully diluted for use by laymen. If the authors, who include some of the country's foremost scientists, suggested a specific shade at a certain point on a certain page they got it, or if it were six shades they got them. That the publishers did not "spare the horses" is shown by the fact that some of the pages were given twelve impressions. Design, typography, and presswork are all that they should be.

★ ★

Convincing Evidence

The Akerman-Standard Company, Providence, Rhode Island, sends out a booklet showing halftones well printed, with thorough makeready and proper ink, and (on the same page) the same halftones poorly printed with unsuitable ink, on both enamel and dull-coated paper. The point is emphasized that on a job for which the artwork and halftones cost \$1,000, it is not economical to buy poor presswork at \$200, when good presswork costs only \$250. The skimping of 4 per cent in total cost of the printing may make it worth less.

"We shall soon be sending out our Christmas Club checks," remarked the banker, casually.

"When do they go?" queried the printer, also casually.

"First week in December."

"How many do you have?"

"About 7,000 accounts. Some families have more than one account. That represents about 4,000 families, in all."

"I've got an idea," said Blumenthal. "See you later."

Back to his plant he hurried, where he prepared a loose-leaf dummy. On the front cover he lettered in a rough sketch. The title, "Christmas Suggestions," was shown surrounded by green wreaths and red berries. Blank dummy pages on the inside were perforated so that they could be fastened into the book with a red ribbon, tied with a bow in front.

Next day he returned to the bank. "Well, here's my idea. How do you like it? We'll use your Christmas Club list, which you keep right here in the bank. I'll get you up a mailing piece that you send out to every Christmas Club depositor. I'll pay for the cost of addressing and the postage."

THE OPEN FORUM

Dedicated to frank discussion of topics of interest to the printing industry.
The editor does not assume responsibility for views advanced by contributors

Smart Selling

To the Editor: We thank you for your most thoughtful letter of October twenty-sixth complimenting us on our Gulf Envelope Company letterhead. We are grateful to you indeed for your consideration in publishing an item concerning it in your November issue.

In connection with our letterhead, it might be of interest to you to know that at the time the idea was submitted to the customer he had a six months supply of letterheads in stock. The original conception of the idea was created and submitted on a small piece of paper—in fact a restaurant check—when the writer and the customer were enjoying a cup of coffee. The idea was so obvious that the customer immediately ordered 10,000 letterheads with the price open, another instance of where an idea sold a printing job, regardless of price or apparent need.

Rest assured that we shall gladly forward to you samples of our original—and we hope, excellent—material, whenever we think it worthy of your attention.—R. N. BARRETT, *The Rein Company, Houston, Texas.*

★

Educate Printing Buyers

To the Editor: You have put the stamp of approval on the beginning of an idea, by publishing my little radio talk. I now take the liberty of enlarging on it and ask your coöperation.

Why must we listen to or read about cutthroat competition and low wages in our industry? The printer has at his command the most powerful tool yet devised for molding the public mind. Why not use it?

Advertising men often rave about the power of the printed word to sell an article or put over an idea, and they rave not without reason.

The printed word educated people to brush their teeth daily; to shampoo their hair regularly; to eat "roughage" for breakfast; to have much cleaner, better homes; to demand more from life. It was printing that raised the people of this country to the fever pitch of 1914 and therefore is partly

responsible for America's entry into the Great Catastrophe.

I suggest that THE INLAND PRINTER should start hammering home the value of a campaign in which *every* printer would do his share toward educating printing buyers; not in ways of getting more printing for less money, but to know how much they owe to printing; how much it is to their benefit to work with the printer instead of against him. The campaign should also demonstrate the results of cutthroat competition on wages and the industry as it affects the country's welfare. We shouldn't forget the historical side, important because its significance will draw printing to a higher level of respect among laymen.

After the publications get in their opening shot, then individual printers should each get out the first of a series of mailing pieces calculated to take people through a set of lessons which will leave them willing to pay the right price for work and anxious to find the printer who will do good work, rather than the price cutter who does not-so-good work.

Please think this over, and if the idea has merit, why not put it to a test? Change it if you so desire, to suit your resources, but publish the letter and ask for opinion.

As a sincere well wisher of the Art called Printing, to a Builder of Printing Merit, I am yours.—DAVE HOLANDER, *Brooklyn, New York.*

★

Likes Our Typography

To the Editor: You are doing some good work in THE INLAND PRINTER these days, for the general format is improving, and typographically, in my short memory of years, it is the best I have ever seen; you have neither swung too far to the left nor yet to the right. Good traditions in book making have not been entirely forgotten. One more thing: the articles you published regarding the Code found favor in my eyes, and, I feel safe in saying, with most of the conservative ones like myself.—ARCHIE J. LITTLE, *Archie J. Little, Incorporated, Seattle.*

Favors Single Tax

To the Editor: Referring to your review of Jorgensen's book based upon the interesting single-tax philosophy of Henry George.

Henry George was a printer, and is rated by John Dewey as America's greatest philosopher, without a close second. Benjamin Franklin was a single-taxer before Henry George was born. Franklin was introduced to this philosophy by physiocrats of France, and in a long letter endorsed it.

Some day it will be said with pride that Henry George received his education in a print shop.

George is entitled to be called the first single-taxer, because he amplified and developed the philosophy. Single-tax had been suggested and proposed by quite a few persons before George, but he had not heard of it. In this sense it is an original discovery.

Single-tax is the discovery of the natural law of Economics, just as the fact that water freezes at thirty-two degrees is a discovery of a natural physical law. Single-tax is a science, and should not even be associated with the hocus-pocus of the Townsend plan.

There is no reprisal in single-tax. It would end unemployment. It would make business hum twice as fast as the fastest of wartime, but in the production of things of use, rather than of destruction. Single-tax will replace all other forms of taxation, including tariffs. It will harm no one, except a person who holds an abnormal amount of land or natural resources out of productive use. It can be put into practice gradually, entering into the business, industrial, and economical life of the nation, without shock or upheaval.

Single-tax encourages individual initiative, and would put government into legitimate government functions. It would also allow private capitalism to develop normally and sensibly. Lastly, it would effectively scotch socialism and communism.

Incidentally, I have been a reader of THE INLAND PRINTER for not less than forty years.—ALBERT HENNIGES, *Peoria, Illinois.*

THE PRESSROOM

Readers are invited to send inquiries with regard to their pressroom problems. Replies will be mailed if stamped, addressed envelope accompanies questions

By EUGENE ST. JOHN

Ink for Coated Blotters

We enclose copy of a blotter which was printed several days ago. So far the ink has not dried. You will note that there is a slight rub-off on the orange solid. Can you tell me where my trouble lies? Do you think this ink will dry against rubbing off in a few days?

This ink will probably dry against rubbing off in ten days after printing; it should dry in twelve hours. To be sure of quick drying, use halftone inks of the quick, hard-drying type to print on enameled coated surfaces.

★

Would Print Metal Dials

You will find enclosed an etched metal dial that two of our customers use in large quantities. Some of them are merely lithographed on a silver or painted background. We print only the special and rush orders, which are usually under 500 dials, on a high-quality bristol board. This work keeps one man busy. We wonder if it would be possible to print the metal dials on a letterpress machine by using the new molded rubber plates. We tried to do it with hard rubber plate made in a rubber-stamp press, but the small type flattened out instead of printing sharp and clear. You will notice on the sample that only the black is etched. If the black letters have been etched with an acid-resisting ink, why do they shine so much? They look as if they were enameled. If these dials are first lithographed, then etched, I can't understand why less than a thousand etched dials are cheaper than the plain lithographed ones, and the reverse is true on all orders over a thousand. Do you think that the sample was first lithographed, then etched, silver plated, then lacquered? Do you know of any book or publication that would give information on this process? Some time back I saw something about a process known as planatone, or plano-graph, or something with a name like that. It seems it was something like printing on a letterpress machine with a gelatin plate. Could this process be used on these dials?

Tin decorating is the name of that branch of offset lithography devoted to offset printing on metal. It is the most satisfactory and economical process on long runs because of the high speed of rotary offset presses. They also feed thicker sheets of metal than can be fed through a cylinder letterpress machine. Rubber plates can compete to some extent on short runs of

thick metal plates, so the price of lithographed dials is set high to meet this competition. The price is high because production is slow on platen presses. On long runs, where numerous dials are lithographed at a good speed on offset presses, lithographers are forced to keep their prices down because of the stronger competition of similarly well equipped concerns.

You will have better luck with printing on metal if you reduce the impression on the fine lines. This is done by cutting out of the packing where necessary, and printing with a very light impression. When lithographed work is done on plates of tin, or brass, a ground color with good coverage is printed first. The following colors take better on this ground color than on the bare metal. This is necessary when printing, too. Cover white is commonly used because it is cheaper, but in the case before us the design contains silver among the colors, so aluminum ink, which has even better coverage than cover white, was printed as the ground color. The etched black followed. The orange, red, and green impressions followed the black. The etched black is thick, so that when the entire surface of the dial was lacquered and stoved to secure a protective surface of baked varnish, the black shows more luster than the thinner films of colored offset ink, and aluminum. There is passing mention of tin decorating in handbooks of lithography. We are sending you the names of concerns that supply the necessary equipment.

★

Will Print Embossed Cover

Enclosed is sample of an embossed cover stock on which we wish to print with aluminum ink, using a reverse plate on a cylinder press. Is a rubber plate advisable? What kind of packing?

Rubber plates are best on this job. Also use medium hard packing, a light impression, and have the inkmaker furnish ink for the job. Send him a proof, sample of stock, name of press, and specify ink for rubber-plate printing.

Pebbling on the Press

We understand that there is a method of pebbling stock on the press. Will you please give us any data you have on this, and inform us whether this work can be done on a cylinder job press?

By using sandpaper as the draw-sheet on a cylinder press it is possible to do pebbling. A renewal of the sandpaper is necessary from time to time on a long run. When the pebbling is done after printing, the ink should be bone dry before pebbling is begun.

★

Too Much Reducer

We have enclosed samples of a job that we ran on our automatic press with rollers not made of regular composition. We were very much disappointed in the outcome, particularly because of the poor distribution of the light brown ink. Can you give us any reason why this happened?

It is not a question of ink distribution but of coverage. The ink has been weakened in varnish and pigment by the addition of by far too much greasy reducer, so that it can no longer cover properly. The other ink used in this two-color job printed well so you cannot blame the rollers.

★

Printing on Zinc

Wire collect immediately if we can print on a flat piece of zinc with regular press equipment, also would appreciate detailed reply by special-delivery air mail as to special inks, and whether we can use our regular press equipment.

You can print on zinc no thicker than two-ply cardboard on a cylinder press, from a rubber form, using special ink. You can print from the same sort of form on thick zinc on platen presses, with special ink. A long run, however, properly goes to the tin-decorating press used in offset lithography. You can see samples of this tin decorating on vacuum-packed coffee cans. The same method is used to decorate other sheet metals. Ninety-nine per cent of this work is offset lithography (tin-decorating division). This method employs a white ground for the colors, which are baked on after the ink has

dried. Many jobs are lacquered with baking copal varnish before being baked. You can see that to even approach this effect by printing, it is necessary to follow the same steps; ground-print in white, then the color, and after the ink is dry, varnish and stove. Even then the result will fall short of tin decorating by offset lithography. We are sending you the sources of the supplies used in printing and in lithographing on metal. When printing from rubber to metal use a light impression.

★

Silk-Screen Process

Will you tell us where we can obtain information regarding the silk-screen process? We desire to know the methods used and from whom supplies can be obtained.

THE INLAND PRINTER has for sale a book discussing the silk-screen process. We are sending you name and address of concerns handling supplies.

Causes of Slur

On the enclosed printed sheet you find a little slur on the second column, Page 7, and a worse slur on the third column; likewise on Page 6, second column, the gripper edge also is worn and slurred. It is not the register-rack, nor is the cylinder out of true setting. I am convinced that it is the form rollers. The four pages of this form were printed on an old cylinder press with summer rollers that are hard and without much life. They were printed this week. For a time I believed it was not the form rollers, because they do not reverse on the form, but I have come to the conclusion that it must be. The impression is very light. We print one hundred and thirty thousand each week, so it is not makeready. Don't you think the real cause is in the summer rollers? Could there be any other reason for a slur of this nature? There is no slur on back edge of form.

Better rollers will help you get a better print. The slur and wear are not caused by hard rollers, but by a faulty impression resulting from an overpacked cylinder. The cylinder was

overpacked to make up for wear in the cylinder journal and journal boxes. This is not the correct remedy; instead, the cylinder should be lowered until it rides the bearers firmly. The packing on completion of makeready should be even with the cylinder bearers when printing on this paper, and you should not be able to see light between the bed bearers and the cylinder bearers when the cylinder is on the impression on this form. Another possible cause in a mixed form of cuts and slugs like this is spring which prevents it from being firmly seated on the bed.

★

Platen Presswork Queries

When I open a fresh can of ink I always scrape it off evenly, never dig it out, and always leave oiled paper on top. When ready to use the ink again I find a skin on it, and it gradually gets hard and lumpy, making for waste. Is there any way to keep it soft as it was originally? I keep the cans covered. Is there an ink that can be kept in the fountain for days at a time which will not harden? Or is there some way to "doctor" the ink? It is a lot of trouble to clean the fountain frequently. What is a practical way to make ready a halftone on a platen press? Can I get some kind of chart with instructions on mixing colors? What is the best way to prevent rules from cutting the rollers? I have read of a powder that can be bought in drug stores which will, when dusted on rollers, enable them to print in spite of excessive humidity. Can you inform me as to this?

Printing inks are made to form a skin when printed in a thin film, and with twelve hours of exposure in the pressroom this film should change from a liquid to a solid by oxidation. In order to retard drying of the ink in the can, seal the lid with gummed tape when you replace it on the can, as the inkmaker does. Or buy ink in tubes with screw caps on the spouts when they are infrequently used. It is a matter of only a few minutes' work to clean the short fountain of a platen press. If time is lacking, wash the fountain roller clean where it is exposed to the air when not in use. Keep the fountain covered with oiled paper, as you do the ink in the can, and you can use it for quite a while without a wash-up. After using the fountain, wash the fountain roller all the way around to get off any ink that may have dried on part of the roller surface that lay under the ink surface in the fountain. Some inks dry quickly on a metal surface. "Pressman's Ink Manual," for sale by THE INLAND PRINTER, tells about the mixing of colors. In addition to the make-shifts you mention, to avoid cutting of rollers by brass rules in the form, you



"In the Days That Wuz"—The Conference Is On

Cartoon by John T. Nolf, Printer-Artist

may underlay all of the form except the rules, and use over-size trunnions on the rollers when necessary on very damp summer days, or when there is excessive humidity. Over-size trunnions may be obtained from the press manufacturer. The makeready of a halftone on a platen press ordinarily proceeds as follows: first, make sure the plate is level and is type high, with the base firmly seated on the bed of the press to avoid rocking. The platen should be made parallel to the form. The rollers should show a streak, when at rest on the plate, from one-sixth to one-quarter-inch wide, depending on condition of the roller and also the temperature. Another test for proper rolling is to allow the rollers to ink the form, and to stop them when they are about to roll on to the ink plate. You should be able to see clearly on the rollers the marks made in the ink film wherever ink has left the rollers to cling to the form. If these marks are not very clear, roller pressure on the form is too light. It is best to use special platen-press halftone inks, black and colored, and for dull-coated use a dull halftone ink. These inks under proper conditions of makeready, rolling, and temperature, dry promptly without offset, do not pick or fill the form, and in every way help to make the job a success. The trial impression for makeready should show that edges of the plate are printing, and light spots toward the center. Overlays of thin tissue, .001 inch thick are used to make these light spots print. In addition, an additional thickness of French folio .002 inch thick, or onion-skin of the same caliper, is used to give the extra squeeze needed on each tone of the picture from highlights to solids. After you see from a print on the stock to be used, that the impression is about right, pull a print on a sheet of news 24 by 36—64 pound basis laid on top of a sheet of the stock to be used. Under this test, if the highlights appear muddy, the overlay on the highlights should be decreased. While powders like gallic acid, and magnesia carbonate, have been used, a better corrective is to expose the waterlogged rollers to dry heat, as in a boiler room near the ceiling, taking care not to melt them. This drives out the moisture.

★

A Scoring Stunt

Blind scoring often means an extra run on the platen press. This may be saved as follows: arrange the form so that the scoring rule is parallel to the rollers. With both grippers clearing the sheet, glue a narrow strip of ledger

bristol, running from the outside edge of one gripper to the outside edge of the other, and so placed as to receive the impression of the inked scoring rule in the form. The bristol strip is glued on the side of the grippers next to the tympan. This little stunt gives a blind score without an extra run.

★

How Much Makeready?

We are sending a page of a form printed from machine-cast slugs on a cylinder press, on which we contend there is too much overlaying, as the slugs are less than a thousandth-inch lower on one end than on the other. To prove our point we pulled proofs of the page as shown on a platen press, increasing the impression a sheet at a time but without marked-out overlays. The result would seem to indicate that so much makeready is not necessary on the cylinder press.

You must not forget that your platen press prints are just proofs. The cylinder pressman's makeready is for a run of some length. So much makeready is not needed on a short run from slugs which are thrown away at the end of a run, but if the run is long and duplicate slugs are costly, it is advisable to print with good makeready. All depends on length of the run and cost of the slugs.

★

Flint-glazed Label Inks

Have you published any articles on the subject of printing flint-glazed papers—ones that deal particularly with the ink situation as well as with presswork?

Nothing of the sort is available. For flint-glazed paper use heavy (stiff) job or bond inks with hard packing.

★

Plans to Use an Old Press

We have an old cylinder press, of a make no longer on the market, and would like to know if a two-horse-power motor is proper equipment to drive it. What size pulleys should be put on the shafts of the motor and this press? Is it possible to get an instruction book on this press? We have a rubber blanket which bulges where it bends from the points or hooks as it starts to pass on around the cylinder. How can this be prevented?

A two-horse-power motor should be sufficient. Consult your local machinist about pulleys, as he will have to determine a suitable range of speeds warranted by the condition of this old press. It is doubtful that an instruction book is available. We are referring you to a possible source of supply. The rubber blanket problem should be referred to the concern making the blanket. It may have to be scored.

A Call to Action

Slightly over a year ago Douglas C. McMurtrie was discussing poorly mounted halftones with the editor of *THE INLAND PRINTER*, who said: "Let's start something. You write an article on the difficulties photoengravers cause printers and I'll publish it."

In his article, on Page 29 of the November, 1934, issue, McMurtrie asserted that marginal tacking and unstable wood base raise composing- and pressroom costs, then suggested needed improvements. The article was widely reprinted, and brought in answers from distant countries which we printed.

In October of this year McMurtrie spoke before the Chicago Club of Printing House Craftsmen, following the general subject of his *INLAND PRINTER* article. As one result of this address he received a letter from Clarence V. Johnson and Charles Sebring, of the Neely Printing Company, Chicago, in which the trade is invited to "do something about it." Here is what they wrote:

We heard and enjoyed your very fine talk about engravings at last meeting of the Printing House Craftsmen. The things you talked about are the very things that printers have been wailing and complaining about for a good many years.

Why not do something about it?

You and the Club of Printing House Craftsmen have a golden opportunity to really do something for the printing business. You made a statement, for instance, that with \$5,000 you could submit this wood-mounting proposition to a laboratory and lick it. Surely, the printing craftsmen of this country could raise that amount, and perhaps more if needed, to find a suitable material and method of mounting cuts.

We would be very glad to start the ball rolling by contributing \$10.00 each to such a fund. We do not believe you would have any trouble getting the money needed for such a worthy cause. Surely, there are 100 printing companies in this country who would contribute \$50.00 each if the associated clubs could not raise the needed funds.

Perhaps a research bureau could be organized to investigate this and other problems of the trade.

The printer is at fault, and not the engraver, when he goes on using wood-mounted cuts. Let us find out what is the proper material to use and tell the engraver that if he wants our business, he will have to furnish it. Let's stop complaining about the same thing year after year! Let's do something!

THE MONTH'S NEWS

Brief mentions of persons, products, processes, and organizations; a summary of printing and allied-trade events that covers the past, present, and future

Trade Compositors Meet

At the annual meeting of the International Trade Composition Association, Waldorf-Astoria, New York City, October 14-15, the membership put its house in order and swept out the clutter left by the N.R.A. Universal disappointment over the code and what it failed to accomplish was freely expressed. The greatest need, as indicated by discussions and reports, is for a strong international body to bind together widespread units of the industry.

President A. J. Meyer, of Philadelphia, was reelected. His administration during the past unhappy year was heartily approved. Other officers: Sol. Cantor, New York City, vice-president; Regional vice-presidents, Ballard Brown, San Francisco, West; Neil J. Crowley, Nashville, South; L. A. Neumann, Chicago, Central; K. A. Loring, Boston, East; Ed. Cooper, Toronto, Canada; J. W. Shields, New York City, secretary.

Edward B. Fales, president of the Typographers' Association of New York, welcomed the convention. President Meyers responded. Sol. Hess, Lanston Monotype Machine Company, led a discussion on type-face styles and modern trends.

"Graphic Arts Processes and Their Relation to the Typesetter," was the subject of a talk, illustrated with charts, by Ernest F. Trotter, in which he pointed out that the typesetter's product is still free from competition in certain specific fields.

The talking motion picture, "Intertype Steps Ahead," was directed by J. W. Schuh, of the Intertype Corporation.

Activities of local groups were reported by delegates John B. Curry, Boston; L. A. Neumann, Chicago; Al Haefner, Cincinnati; C. E. Osterland, Cleveland; W. Allen Earl, New England; Edward B. Fales, New York City; Frank M. Sherman, Philadelphia; J. A. Howe, Toronto; Herman Lewis, Detroit, Michigan.

Harry L. Gage, vice-president, Mergenthaler Linotype Company, discussed the "Trend of Typography."

Frank M. Sherman, Lanston Monotype Machine Company, chose as his subject, "The Turning Point," and gave one of his best "pep talks." The I. T. C. A. is Frank's "baby," and no child looks up to a daddy as the trade-composition boys do to Frank, and everything he says.

Sol. Cantor of New York City, and Myron Monson of Chicago discussed "Reproduction Proofs."

The committee on nominations included Nelson Stinson, New York City, chairman; L. A. Trivison, Cleveland; James A. Howe, Toronto; K. A. Loring, Boston; Herman Lewis, Detroit.

The resolutions committee: John W. Shields, New York City, chairman; Stanley Best, Philadelphia; C. E. Osterland, Cleve-

land, presented resolutions of regret on the death of Starr Miner, of Chicago; another that welcomed Canadian members back into the fold (following the N.R.A. demise); and another expressing appreciation to the Typographers' Association of New York, hosts to the convention.

Starts Active Year

The Chicago Graphic Arts Federation held its annual meeting on October 10 and elected the following officers: Hollis R. Root, The Mercury Press, president; with Thomas E. Donnelley, R. R. Donnelley and Sons Company, first vice-president; Fred B. Hamm, The Blakely Printing Company, second vice-president; Charles M. Stewart, Stewart & Fryer, treasurer.

The association also announced its educational evening courses for 1935, which will include a course of twenty weekly lessons on estimating, to begin November 4; twenty lessons on cost finding, to begin November 5; ten lectures and demonstrations on printing mechanics; sixteen lessons on sales coaching, to begin November 8.

The Federation recently instituted action designed to discontinue the 3 per cent occupation (sales) tax as applied to Illinois printers and lithographers. A bill of complaint went to the Illinois attorney general for approval, and was returned with revision of a single paragraph suggested, which was changed so as to comply with the request. The brief was then approved by the attorney general, after which the Federation immediately took steps to file suit in the circuit court at Chicago, praying for a temporary injunction against the tax as applied to printers and lithographers. Tax payments collected by participating printing concerns have been filed in a special account known as the Graphic Arts Occupation Tax Escrow Fund, pending action.

The Federation's headquarters staff includes S. F. Beatty, secretary; Jack Tarrant, assistant secretary; C. A. Hale, C. P. A., director of accounting; Harry M. Brostoff, attorney.

Patents Electric Dryer

Henry B. Haeckel, of St. Louis, Missouri, has patented an improved drier and offset eliminator that he worked out for use in a private plant where he is employed.

The machine, which has been in constant use for eighteen months, consists of a series of rectangular pans suspended between endless chains in a vertical shaft, at the top of which is a hooded electric heating element. Sheets are fed direct from a press to the drying pans, which rise in the shaft, pass the heating element, descend on the other side and are tilted into a jogger or other receptacle. The drier is driven by the press, and requires no additional power.

Sponsors Voluntary NRA

Industries wishing to take advantage of President Roosevelt's suggestion for voluntary agreements under the NIRA may do so now. Executive Order Number 7192 was signed by the President on September 26, and delegates to the Federal Trade Commission the authority to approve certain trade practice provisions contained in voluntary agreements. Both the Federal Trade Commission and National Recovery Administration have been asked to cooperate in handling voluntary agreements. It is hoped that agreements putting into effect requirements of Section 7(a) on minimum wages, maximum hours, prohibition of child labor, and also competitive practices that offend against existing law will be submitted for consideration.

Supply Man Dies

Andrew F. Wanner, pioneer printing-supply man, died at his home in Chicago on October 2, aged eighty. He came to Chicago from his birthplace in La Porte, Indiana, in 1867 and entered the printing-supply field. He furnished some of the type that enabled the Chicago *Tribune* to resume publication after the Chicago fire in 1871. In 1896 he set up in business for himself as A. F. Wanner and Company. In 1895 he had an interest in the firm from which the W. F. Hall Printing Company was formed.

He is survived by a widow, five children, and nine grandchildren. One son, William, is connected with Sam'l Bingham's Son Manufacturing Company, roller manufacturer, Chicago. Wanner was a charter member of the Chicago City Club, a founder, and for twenty-seven years president of the Liberty Mutual Building and Loan Association, of Chicago.

Bullen Has Recovered

The many trade friends of Henry Lewis Bullen will be glad to know that he has recovered from a severe illness, and that he has resumed his work as librarian of the Typographic Library and Museum, established by the American Type Founders Company in Jersey City, New Jersey, in 1908. Although the American Type Founders Sales Corporation has moved its headquarters to Elizabeth, New Jersey, the fine Library is still located and open to the public at the old address in Jersey City.

Visitors will find Librarian Bullen carrying on the great typographic work to which he has devoted the later years of his useful life. By his side they will find his wife, Grace R. Bullen, assistant librarian, who devotedly nursed him back to health, and who proudly sat beside him on September 18, the occasion of his seventy-ninth birthday, planning for his return to business.

To Hold Sales Meeting

The Mid-West second annual sales conference of American Type Founders Sales Corporation will be held at the Hotel Jefferson, Saint Louis, Missouri, November 9-11. Present will be salesmen and managers from Chicago, Saint Louis, Milwaukee, Dallas, Kansas City, Minneapolis, Des Moines, Buffalo, and Pittsburgh, together with representatives of several manufacturers. There will be exhibits of many products sold by A.T.F.

On November 12, following the Saint Louis meeting, managers and general-office men will travel to the new Cincinnati branch, which will have its house warming. Manager Frank Shober expects about 250 printer guests. The new office occupies the first floor and basement (over 12,000 square feet) at the southwest corner of 6th Street and Sycamore.

Several other branches are being redecorated. The Milwaukee branch has moved to new quarters at 737 North Van Buren Street; the Baltimore branch had a house warming after its revamping in July; a Pacific Coast branch is scheduled to move to larger quarters.

Becker Back From Europe

Neal Dow Becker, president, Intertype Corporation, is back in the States after his annual business trip abroad. He spent several months with the firm's selling representatives in the various European centers, including its affiliated organizations in London and Berlin.

When asked about the business outlook abroad, Becker stated that the prevailing uneasiness about the international situation naturally had a dampening effect on many kinds of business, including the graphic arts. Once the present tension is relieved, however, there should be a distinct improvement noted in many European countries.

"Trade barriers still choke off the flow of international trade," said Becker, "but there is a growing appreciation of the fact that obstructions to exchanges of goods between countries mean a lowered standard of living for everybody. I was pleased to find that the United States is now being given full credit for the removal of trade barriers, and the conduct of Secretary Hull in negotiating reciprocal trade agreements has been thoroughly approved."

Enlarges Plant Again

The Ideal Roller and Manufacturing Company will complete another addition to its office, laboratories, and manufacturing departments early this month, at a cost of over \$75,000. The two-story addition, of brick and steel construction, with a thirty-foot front, will follow closely the general lines of the present structure, and will provide 15,000 square feet of additional space. Water from a 600-foot well will supply a complete, year-around conditioning and humidity-control system. Ceilings are insulated with cork and spun rock-wool. Private offices will be finished with walnut and mahogany paneling.

According to W. A. Lippincott, president, additional space is necessitated by increased volume. "When we built our rubber-roller department four years ago," he explained, "we felt we had allowed ample space for expansion, but growth of the

department and the development of new lines of rubber gums and other articles used by printers has made additional space imperative. New laboratories will provide enlarged facilities for extensive research, and, like the engineering offices, will be fully air conditioned. Dehumidified air will be provided for rooms in which gelatin and composition rollers are seasoned."

Elect Valiant and Martin

Trade friends of J. W. Valiant and William Guy Martin will be glad to know of their promotions, which were announced at the recent annual meeting of the Harris-Seybold-Potter Company, in Cleveland.



J. W. VALIANT

Valiant, vice-president and manager of the firm's eastern sales district, with offices in New York City, was elected to the board of directors. Martin, manager of the western sales district, with offices in Chicago, was honored with a vice-presidency.

"The services of these two men," observed H. A. Porter, vice-president in charge of sales, "have been of the highest type and it is solely on the basis of their exceptional ability and loyalty that they have been given advancement with our company, which they richly deserve."

Intertype Earnings Increase

Net profits of the Intertype Corporation, for three months ended September 30, 1935, totaled \$81,485.11, after depreciation and reserve for taxes. Earnings for the same period a year ago totaled \$21,392.15.

Succumbs to Heart Ailment

William A. Luke, who for many years was manager of the Covington (Virginia) plant of the West Virginia Pulp and Paper Company, died of a heart ailment at his home in that city on October 23, aged seventy-five. Luke retired from active business some time ago.

Typographers Like Bermuda

Sea-going representatives of twenty-two firms attended the 9th annual convention of the Advertising Typographers of America, held aboard the *Monarch of Bermuda*, en route to Bermuda, October 12-13.

F. R. Gamble represented the American Association of Advertising Agencies, and addressed the convention. Kurt H. Volk delivered a lantern slide lecture on the use of type, using illustrations from his new book on the subject.

The following officers were elected for the ensuing year: Kurt H. Volk, New York City, president; E. G. Johnson, Chicago, first vice-president; George Willens, Detroit, second vice-president; and J. A. Skelly, Cleveland, third vice-president; P. J. Frost, New York City, treasurer; A. Abrahams, New York City, secretary.

The members, their wives, and guests stayed in Bermuda until October 19. Enos Chartrand, and P. J. Perrusi, both of New York City, won cups in the association's golf tournament. The annual banquet was held on October 22, at the Belmont Manor Hotel. Members voted the convention a huge success.

English Printer is Busy

Printing volume is a quite dependable indication of business conditions. Printers in the United States have reported improved conditions during recent months. In England, however, business recovery is reported to have preceded improvement here. English recovery not only preceded ours, but apparently has been more pronounced and has affected practically all industries.

Last July an exchange of letters with J. Reid Adam, director of sales, Kenrick & Jefferson, Limited, of West Bromwich, England, revealed that practically all of that great printing concern's departments were busy because of the silver jubilee celebration. We are glad to report that this activity has continued, for a quite recent letter from Sales Manager Adam advises that, "Actually, we are busier in this department today than we were then."

A.T.F. Appoints Managers

E. C. Raasch, for the past two years local manager of the Milwaukee branch of the American Type Founders Sales Corporation, was given full charge of the office on November 1. Clinton F. Hicks, Chicago manager, formerly supervised the Milwaukee branch office.

Herbert Reed will be in charge of the Detroit branch pending appointment of a new manager. Reed is an officer of the Detroit Craftsmen Club.

Earl Swain, Mid-Kansas sales representative, will be in charge of the Kansas City branch pending announcement of a new manager. E. A. Tracy, Saint Louis manager, will act in a supervisory capacity.

Thomas K. Bransford was appointed manager of the Dallas (Texas) branch succeeding his brother, Horton W., who moves up to the Cincinnati branch management. T. K. "Tom" Bransford, is an ace field salesman, and has also had inside experience as a shipper, counter clerk, house salesman, and credit manager.

The appointments just announced are all in keeping with the firm's policy of promoting its merit men to higher positions.

Martin Succeeds Williams

Prof. Frank L. Martin has recently been appointed dean of the school of journalism at the University of Missouri. He has been assistant dean of the school for twenty-six years, and succeeds the late Dr. Walter Williams, who died on July 29 following a long career as dean and as president of the university. Dean Martin was a former assistant city editor of the Kansas City (Missouri) *Star*.

Nicholas J. Quirk

Following last month's announcement of the death of Nicholas J. Quirk, we have received additional information regarding his career.

Quirk, known to associates as "Nick," was one of the country's oldest and best-known masters of wood engraving and



NICHOLAS J. QUIRK

marine illustrating. Born in Boston, of a ship-building family, he spent his youth about the wharves of Boston Harbor, where he acquired his love of the sea and saips.

He began work at an early age in a Boston printing house where he learned wood engraving under the famous William Jay Dana. After completing his apprenticeship he moved to Cincinnati, established an engraving shop, and worked there until 1893, when he came to the World's Columbian Exposition in Chicago, in which city he lived until his death.

During the Spanish-American war he was commissioned by leading newspapers to illustrate the naval battles at Manila Bay and Santiago, which won international recognition, and was called to execute other marine events, including the famous yacht races between the United States and England for the America's Cup.

In 1902 he organized the Brotherhood of Engravers, Number 1, of Chicago, and engraved its official insignia. In 1909 he designed the official medal of Chicago when Dewey returned from Philippine duty.

In 1920 his efforts were turned to rekindling appreciation of wood engraving. He engraved portraits of many famous men that have been exhibited in all parts of the world. From the Nippon Arts Society of Tokio, Japan, he received a prized award for engravings of Lincoln and Roosevelt.

Nicholas J. Quirk is lost to the craft, but his spirit and teachings live in his son, Nicholas Paul Quirk, who, although only in his early thirties, is already a wood engraver of considerable renown.

Art in Industry

Frank Clay Peck, of New Market, New Jersey, has written and designed an elaboration of an article that appeared in the September, 1934, number of *THE INLAND PRINTER*, under the title, "The Influence of Art in Industry." The work is presented in an attractive brochure 7½ by 9½ inches, printed in colors, and profusely illustrated "with examples of making type talk." Presswork is by the Interstate Printing Corporation, Plainfield, New Jersey.

Text matter reviews the intense competitive struggle that brought about product and package design of today, then considers the effect of competition on advertising. The author stresses importance of good typography as a means of gaining reader attention. Illustrations in color show good examples of window, announcement, and business cards executed by the author, with booklets, title pages, mailing pieces, programs, menus, letterheads, and numerous newspaper advertisements.

Shows New Bible

The Lanston Monotype Machine Company displayed a copy of the New Oxford Lectern Bible at the Typothetae convention in New York, and, according to Frank M. Sherman, the director of publicity, will make it available to meetings of printers.

This new Bible deserves a place among the finest books ever printed by letterpress. It was planned, the format established, and the typographic layout made by Bruce Rogers, printed in England under his supervision at the University Press, Oxford. The work required nearly four years.

Type pages are 9 by 13 inches, printed on a leaf 13 by 18¼ inches. Title page and running heads are set in large-size Centaur, with initial letters drawn by Rogers. Each volume weighs approximately sixteen pounds. The complete work runs to 1,250 pages. Text pages were key-boarded and cast on the monotype in a special adaptation of Centaur in twenty-two-point size, modified so that it could be cast on a nineteen-point body.

Only 200 copies of the Bible were bound in two volumes, and printed on hand-made deckle-edge paper. Of these, 180 have been offered for sale, of which only forty were allotted for American distribution.

Honors Charles Francis

The September issue of *The Pica*, official bulletin of the Printing Industry Craftsmen of Australia, includes an illustrated article by Charles Mudge in honor of Australian-born Charles Francis, now dean of American printers, and head of the Charles Francis Press, New York City.

The author tells of his introduction to Charles Francis, of correspondence; opinions of Edward F. Cassidy, Typographical Union Number 6, who has described Francis as "one of the squarest employers he ever came in contact with;" of the dean's work in behalf of a school for apprentices, and of his present activities.

Deputy Public Printer

Public Printer Giegengack has appointed George Ortleb, Saint Louis, Missouri, who has been his assistant production manager since October, 1934, deputy public printer.

Deputy Ortleb is both a practical printer and chemist. He has experience as an ink-maker, has introduced a number of special ink formulas, a system for testing inks, and has invented a number of printing devices.

Since entering government service, Ortleb has rearranged some of the G.P.O. printing sections to provide straight-line production. He has standardized all metal used in various type-casting machines, has arranged for adoption of the point system rather than the unit system for all type measures, and has eliminated brass leads and rules to effect a non-distribution policy. An entirely new process for the making of rollers for all presses has very recently been adopted.

Kilsby Succeeds Lewis

Charles Lee Lewis, general manager of the Recorder Printing and Publishing Company, San Francisco, since 1917, has had to resign because of ill health, but he retains



FRANK F. KILSBY

his connection with the company as vice-president and director.

He is succeeded by Frank F. Kilsby, sales manager since 1919. Kilsby is highly recommended as a trained printing executive. He has held many important offices in civic and trade associations, is a past-president of the San Francisco Advertising Club, and a director of the Better Business Bureau of San Francisco.

Charles W. Collier has been appointed general sales manager, and Clyde W. Morris becomes manager of the sales department. Both have been with the company in executive capacities for some years.

The Inland Printer for November, 1935

Long Service Rewarded

As a reward for fifty years of continuous service, directors of the Cleveland *Plain Dealer* presented Frank E. Hoffman, sixty-six-year-old makeup foreman of the paper, with a check for \$2,500—\$50 for each year he has worked. The presentation was made on October 5, fiftieth anniversary, and was attended by the paper's executives and staff, together with representatives of the local typographical union and chapel. The latter also presented gifts and resolutions commending Hoffman's long career.

G. P. O. Appoints Mortimer

The busy Government Printing Office in Washington is the largest printing establishment in the world. It issues 142 dated publications, and thousands of other reports and documents for its more than 300 customers representing the Congress, executive departments, independent Government establishments, and all of the new recovery agencies. Yet the establishment never before had a typographer.

Public Printer A. E. Giegengack, since his appointment, has done much to modernize the G.P.O. and improve the appearance



FRANK H. MORTIMER

of its product. His latest move has been the appointment of Frank H. Mortimer, of Rochester, New York, who assumed his new duties as director of typography on October 1. The new appointment marks a decided forward step and undoubtedly will make the output of the G.P.O. of definite service to the printing industry as examples of good typography, just as statistical information and reports from other Government departments are of service.

Frank H. Mortimer received his early printing training from Charles Newman of

the Rochester Technical High School. He was associated with Rochester printers as a compositor, foreman, and production man, and is a member of the Rochester Club of Printing House Craftsmen.

Through the suggestion of Hubert Canfield, of the Canfield & Tack Company, in 1927, he decided upon a typographic career. As assistant to William Hegle, typographer and art director of the John P. Smith Company, Mortimer was first recognized as a creator of fine printing. He later became director of typography for the Baker-Jones-Hausauer Company, of Buffalo, New York, where he supervised the publication of college yearbooks, catalogs, advertising, and direct-mail printing.

Because of his training, Mortimer was selected from the civil service register for typographers and has been appointed the first typographer of the Government Printing Office.

Publishers Bar Free Papers

A resolution was introduced at a recent meeting of the California Newspaper Publishers' Association favoring the inclusion of free circulation papers in the association. The resolution was passed at the meeting, but subsequent opposition to the move has developed from all parts of the state, with the result that constitutional revision will not provide for admitting free circulators. The decision was reached at a subsequent constitutional committee meeting headed by Maitland R. Henry, publisher of the Livermore (California) *Herald*.

Educators to Meet

The American Vocational Association is going to hold its 1935 convention, Stevens Hotel, Chicago, December 4-7. The printing sub-section of the association will meet on December 7. Program plans have been completed, and include addresses by the following speakers:

Educational Needs of the Printing Industry, J. L. Frazier, editor, *THE INLAND PRINTER*, Chicago; The Relation of Graphic Arts to Education, Professor Glenn U. Cleeton, head of department of printing, Carnegie Institute of Technology, Pittsburgh; The Student Graphic Arts Society, E. S. French, printing instructor, McKinley High School, Washington, D. C.; Traveling-Visual-Oral Method of Graphic Arts Education, DeWitt A. Patterson, chairman of the educational commission, International Association of Printing House Craftsmen, Chicago. Fred J. Hartman, the educational director, American Institute of Graphic Arts, New York City, will be chairman of the meeting. E. E. Sheldon, training department, The Lakeside Press, Chicago, will be discussion leader.

Bourque With Linotype

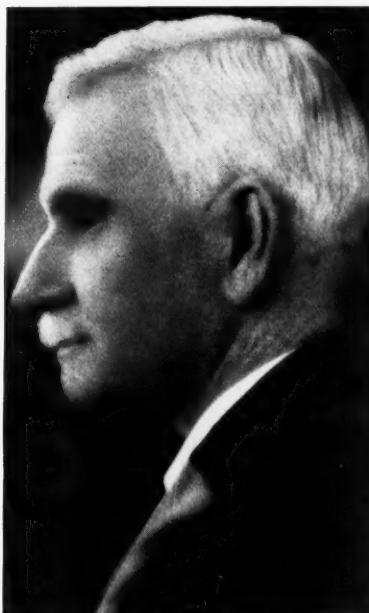
James L. Bourque has been appointed by Fred A. White, manager of the Mergenthaler Linotype Company's Chicago agency, to represent the company in southern Ohio, with headquarters in Cincinnati. Bourque began his printing career in Milwaukee, served as a typographer and composing-room efficiency man in printing and newspaper plants. Joe Kaercher, who formerly covered the southern Ohio territory has been transferred to Chicago.

Foreign Rate Advanced

The *Deutscher Drucker*, monthly graphic arts publication of Berlin, SW 61, Germany, has increased its subscription price to foreign countries. The advance went into effect with its October issue. The price to United States subscribers has been raised to RM 19.50 (Reichs Merk), post free.

Death Ends Banta Career

The death of George Banta, Senior, the founder and president of the George Banta Publishing Company, Menasha, Wisconsin, on September 23, closed the career of a man



GEORGE BANTA, SENIOR

who succeeded in four different activities, each of which would have been considered sufficient for an ordinary man.

Banta, aged seventy-eight, died after a long illness. He was born in Kentucky of Dutch and French parentage; graduated from Indiana University at nineteen, taught school, studied and practiced law.

About 1880 he began his second career when he entered the fire insurance business. He moved to Menasha, Wisconsin, established a sub-agency system that made his company's business the largest in the state. He remained in insurance long enough to retire on an annuity.

His third career resulted from lifelong interest in the Greek fraternity system, in which he played a very active part. A member of Phi Delta Theta, he helped expand the order, established the administrative system now in effect.

Following his retirement from insurance work he started a small printing plant at home. Later the business was moved "downtown" and the name was changed to George Banta Publishing Company (The Collegiate Press), which now occupies a well equipped plant, employs about 400 people, and does a large business on books and magazines.

Banta is survived by a widow, a daughter, and two sons, one of whom, George Banta, Junior, continues in his father's footsteps as head of the business.

NEW EQUIPMENT FOR THE PRINTER

IN ANSWER TO DEMAND for a black type face that carries out a definite horizontal effect, the American Type Founders Sales Corporation has prepared a new showing of Nubian, a black horizontal.

Nubian is available in thirteen sizes from six-point to seventy-two-point, cast in both upper- and lower-case. A broadside illustrating some of the unusual display effects

NUBIAN A Black Horizontal

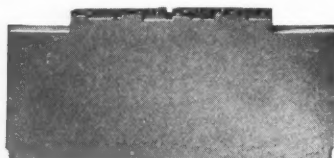
that are possible with this face in advertising and other printed literature may be obtained upon request to American Type Founders, direct or in care of this office.

WINDOW SIGNS and streamers now can be stuck on glass, or other smooth surfaces, removed, and used again without leaving a mark. A new adhesive, known as Kleen-Stik, is used for gumming. When a sign is to be used a protective tape is pulled off of the gummed areas, which are then pressed against the glass, or other smooth surface, where they stick firmly. Literature on the new adhesive may be obtained from the Kleen-Stik Products Company, direct or in care of THE INLAND PRINTER.

THE AUTOMATIC quadding and centering device known as the Autospacer was introduced by the Intertype Corporation three years ago, and was an important contribution to machine composition. A. T. Mann, Junior, Intertype vice-president in charge of sales, has recently announced another autospacer innovation—low-slug quadding, which permits quadding of slugs at the height of leads now in common use.

It is now possible to automatically quad a line to either right, left, or center, the quadded parts of the slug being the same depth as printers' leads and quads. This eliminates smudging that resulted when ends of quadded slugs picked up ink and deposited it on the printed sheet. It also eliminates chiseling or routing quadded parts of slugs, as was frequently done to prevent spoilage. It is said that low-slug quadding will be available with all future intertype autospacers. It is entirely automatic and needs no special matrices or spacebands.

Depth of quadding can be changed at will, permitting use of slugs as a base for



Low-slug quadding done by Autospacer

photoengravings. In newspaper work, where plates are placed on base material without fastening, the method will be a great time-saver, especially in handling runarounds. The new method permits zinc or copper plates to be placed in position directly upon the slugs. Sawing of slugs, inserting, and fitting base material is eliminated.

Another new autospacer use, now available with low-slug quadding, involves automatically justified indentation at either or both ends of the line; the same at both ends, greater at one end than the other, or flush at one end and indented at the other. Lines are justified automatically and the operator proceeds as though he were setting straight matter.

Another feature is the use of low blank slugs for spacing material, which can be produced at the depth of printers' leads and quads, and can be cast whenever the machine is not busy on other work.

The new low-slug feature does not interfere with other functions of the autospacer, which include automatic quadding at either end of a line, or automatic centering. New printed matter describing low-slug quadding has been prepared and is available at any Intertype Corporation office, direct or in care of THE INLAND PRINTER.

POWER INK DISTRIBUTION is featured in the new Number 4 Vandercook proof press. The model takes a sheet 15 by 20 inches. According to the manufacturer, it is constructed with an extra heavy bed, which makes it especially desirable for reproduction proofs, for lithographic transfers, or where forms and plates are carefully tested before lockup. Power ink distribution has previously been obtainable only on presses



Vandercook Number 4 has new features

of much higher price. Many other unusual features have been incorporated, according to the maker. Complete information may be obtained now from Vandercook and Sons, Incorporated, direct or in care of this office.

ENGINEERS OF THE Yale & Towne Manufacturing Company have developed a new device called Pul-Lift, so named because it may be used horizontally or vertically. "It both pulls and lifts," explains the manufacturer. It consists of two load hooks, connected by a "bicycle-type" chain, which passes through a ratchet and pawl incorporated in one of the hooks. A hand lever operates the ratchet, enabling an operator to handle loads ranging from three-quarters to six tons. The device is described as "the tool of a thousand uses." Illustrated literature showing Pul-Lift in use may be obtained from the Yale & Towne Manufacturing Company, direct or in care of THE INLAND PRINTER.

THE LATEST TYPE announced by the Ludlow Typograph Company is a tall, slender

member of the popular flat-serif family, called Karnak Obelisk. The capitals letter-space effectively in the manner so widely used in modern layouts, and when set without letterspacing, Karnak Obelisk type is expected to prove useful to composing rooms by getting a high letter count within

SPECIMEN SHOWING OF The new Karnak Obelisk

a narrow measure. The high lower-case, as shown in accompanying specimen lines, contributes to its legibility. Karnak Obelisk is now available in sizes from eighteen- to seventy-two-point. Specimen sheets may be obtained upon request from the Ludlow Typograph Company, direct or in care of THE INLAND PRINTER.

THE U. P. M.-KIDDER Press Company has recently completed an offset press that prints three colors from one impression cylinder. The press is roll-fed, and equipped with an all-size sheet cut-off that handles sheets up to 36 by 48 inches, and will cut at quarter-inch intervals down to a minimum of 20 inches. Sheets pass through the printing unit just the same as in the firm's all-size adjustable presses, except that the printing is offset. Standard chain gripper bars deliver sheets to an automatic lowering pile. Fountains, ink rollers, plate, and blanket cylinders are all said to be readily accessible for adjustment.

"A DIGEST of Linotype Faces," is a 180-page book, 4 by 7 inches, that gives a comprehensive picture of linotype's typographic resources. Sixty-seven faces are included, each face has a two-page showing, with characters in the font arranged at the left, facing a full page of text, usually twelve-point, together with information concerning available point sizes in both linotype and all-purpose linotype matrices.

Three divisions of the book show book and periodical faces, publicity and display faces, and special characters. The last includes a list of accented characters, that are arranged alphabetically, to account for thirty-nine important languages. Other special characters include astronomical, ecclesiastical, mathematical, medical, monetary, and musical signs; playing card symbols, inferior and superior characters, long and short descenders, decorative brackets, logotypes, and paragraph marks.

Copies of "A Digest of Linotype Faces," may be obtained without charge by writing to the linotype headquarters in Brooklyn, direct or in care of THE INLAND PRINTER.

EGMONT BOLD is now available in a range of ten sizes from eight- through sixty-point, according to the Continental Typefounders Association, Incorporated. Its

EGMONT BOLD IS cast in ten useful sizes

range of sizes is considered one of the most important parts of the Egmont series from an advertising standpoint. Specimen showings of the series in all sizes may be obtained by writing to Continental Typefounders Association, direct or in care of this office.

The Inland Printer for November, 1935



E*very exhibit of book and commercial printing demonstrates the increasing use of Linotype composition on the finest grade of work. And every compilation of relative costs proves Linotype economy.*

TRADE **LINOTYPE** MARK

TO THE PRINTER WHO PROPOSES TO MAINTAIN HIS QUALITY STANDARDS and still meet competitive selling conditions, Linotype offers a wide selection of distinguished faces in a full range of sizes from 5 to 144 point, together with many mechanical improvements which give added speed and flexibility in composition. Write for information on recent developments.

MERGENTHALER LINOTYPE COMPANY, BROOKLYN, N. Y.

SAN FRANCISCO • CHICAGO • NEW ORLEANS

CANADIAN LINOTYPE, LIMITED, TORONTO, CANADA

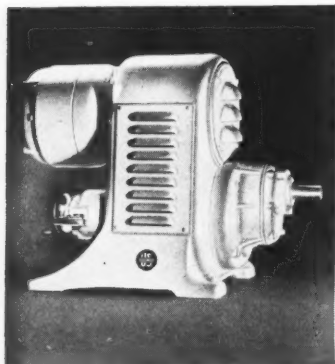
Representatives in the Principal Cities of the World

SET ON THE A-P-L IN CASLON OLD FACE

Please Mention The Inland Printer When Writing to Advertisers

79

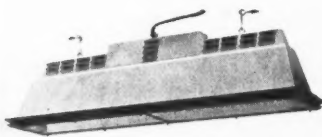
PRECISE MOTOR SPEEDS that can be varied at will are now available without the use of slip-rings, gears, friction drives, or intricate electrical controls, according to the U. S. Electrical Manufacturing Company. The firm produces a self-contained variable-speed electric motor known as the U. S. Varidrive, developed especially for use on



The U. S. Varidrive, vertical model

printing machinery where uniform, controllable speeds are essential. Speed changes on the U. S. Varidrive are made by turning a small hand-wheel, causing it to be known as "the drive of a thousand speeds." A new illustrated booklet called, "A Thousand Speeds at the Turn of a Wheel," may be obtained by writing to the U. S. Electrical Manufacturing Company, direct or in care of THE INLAND PRINTER.

THE LATEST TROUGH-TYPE lighting unit known as Luminaire, announced by Westinghouse Electric and Manufacturing Company, provides artificial illumination that approaches daylight and is particularly suited to color matching and displays of objects in their true colors. The unit is equipped with two 400-watt mercury lamps, spaced alternately with three 500-watt inside-frosted Mazda lamps. The trough has



New lighting unit for color matching

flushed opal glass to diffuse light. The reflecting surface is white baked enamel with a 77 per cent reflection factor. Two louvers at the lower edge of the trough redirect a portion of the light toward the ceiling.

THE POLICYHOLDERS Service Bureau of the Metropolitan Life Insurance Company has issued a report entitled, "Controlling Costs and Operations of Business Automobiles." The study presents the practices of fifty-three firms located in all parts of the country. It considers subjects such as: Should company or employee own the car? In what form should reimbursement for expense be made? What are some of the predominant policies on financing new cars, insurance, trade-ins, the personal use of cars? Copies may be obtained without charge by addressing the company at One Madison Avenue, New York City.

Drama of Advertising

The 18th annual convention of the Direct Mail Advertising Association, October 16 to 18, included an impressive "Drama of Advertising." Each of the "nine major media essential to business health" comprised an "act" in the show, and demonstrated how direct mail should be tied in as an essential of an advertising program.

Vice-President Donald Rein presented each medium before an appropriate stage setting. Peter L. Michael, Houston, Texas, provided the outdoor advertising story. E. B. Terhune spoke for business paper publishers. Frederick L. Wertz, New York City, represented window advertising; Leo Fitzpatrick, Detroit, told the radio story; J. C. Fehlandt, Kansas City, spoke for car cards; John R. Buckley discussed general advertising. Business films were shown to bring out ideas on how direct mail should be used. Robert T. Tate told how newspaper advertising should be supplemented by direct mail.

First showing of the "Fifty Direct-Mail Leaders of 1935," in which the best pieces of the year are presented and described, was made at the convention.

The "Fifty Direct Mail Leaders" will be used during the coming year as traveling exhibits, and will be shown in major cities of the United States and Canada under auspices of local advertising clubs.

J. S. Roberts, Retail Credit Company, of Atlanta, was elected president for the ensuing year, succeeding Leonard J. Raymond, Dickie-Raymond, Incorporated, Boston. Donald Rein, The Rein Company, Houston, Texas, was elected vice-president; Fred May, Rising Paper Company, Housatonic, Massachusetts, treasurer. The newly elected governors include D. Raihle, Minneapolis; Karl R. Koerper, Kansas City; Fred May, Housatonic, Massachusetts.

Paul T. Babson, United Business Service, Boston, during an address before the convention, predicted business gains during the coming year, and reported sentiment better than it has been for a long time.

Substantial Gain in Sales

Further indications of general business improvement are seen in an announcement by Gerard Swope, president of the General Electric Company. During the first nine months of 1935 the company billed sales of \$149,173,275.12, compared with \$121,735,122.98 during the corresponding period last year, which is an increase of 23 per cent. Profit available for dividends for the first nine months of this year is equivalent to 60c a share, as compared with 41c a share for the same period a year ago.

Student Graphic Arts Clubs

Fred J. Hartman, educational director, The American Institute of Graphic Arts, is actively supporting a new enterprise known as the Student Graphic Arts Society, which was originated by the National Education Association, the leading educational organization of the country with about 210,000 members. Hartman has written articles for the *Student Leader*, official publication of the association, and for *Graphic Arts Education*, in which he points out that while no less than 500,000 students enroll each year in printing courses of junior-high-school level and above, a very small percentage enter the industry upon graduation.

"The plan of organization," says Hartman, "provides for a National Student Graphic Arts Society, and for local school chapters. . . . The local chapters will elect their own officers and will be under the supervision of the head of the printing department of the local school."

Purposes, as described in the proposed constitution will be to unite students and instructors; to emphasize cultural rather than vocational aspects of printing; to conduct regular projects to arouse interest, and to provide recognition for achievement. It will stimulate student appreciation, promote printing and allied processes as hobbies, encourage schools to improve their printing courses, coordinate school journalism and printing.

Opens Type Design Exhibit

About 100 artists and designers submitted drawings for new type faces in the contest sponsored by the National Board on Printing Type Faces.

All the drawings will be exhibited at the gallery of the Architectural League, 115 East 40th Street, New York City, November 2 to 9 inclusive. The exhibit will be open to the public from 10 A. M. to 6 P. M., and on November 2, 4, 7, and 9, will be open until 10 P. M.

Since this is the first exhibit of its kind ever held, a large attendance is expected.

Good Luck for Hunters

This is the time of year when the thoughts of hunters turn, voluntarily or otherwise, to birds, blinds, shells, guns, and dogs. Harvey C. Kendall, progressive and astute business manager of *The Rotarian*, magazine of Rotary International, is well aware of this fact, for he is a former newspaper man, well schooled in knowledge of human reactions. His influence has again helped to turn the October and November covers of *The Rotarian* to seasonable pictures that endear themselves to hunters.

Last month's cover, "Ducks Take Wing," presented a stirring bit of action that would make the trigger finger of a hunter tingle. It appeared as an insert in our October issue. The picture was painted by Lynn Bogue Hunt, of New York City, one of our prominent painters of animal life.

This month's cover, by the same artist, appears as an insert in this issue. Two rusty-brown Irish setters, on their haunches, sit in dry autumnal grass, with their heads up, ready to be on their way in an instant. Few hunters can look at these lovely, alert animals without thinking of open fields, autumnal haze, and game.

We are glad to say that sports-loving readers can get either, or both of these attractive pictures. Each has been reprinted without the publication name or date line so that it can be framed or placed on the wall of a den as a picture. Readers can get either "Ducks Take Wing," from our October issue, or the "Irish Setters" in this issue by sending 10c in stamps to THE INLAND PRINTER for each framing print that is wanted.

*We have Reduced
our Typing, Mailing,
and Filing Costs
by using*



ESLEECK

THIN PAPERS

They are strong and durable, yet have minimum bulk. Their lightness and strength combined, allow us to make numerous clean, clear carbon copies. We use them now for Thin Letterheads on all our Branch Office, Foreign and Air Mail Correspondence. We also use some of the many distinctive colors for our office records and factory forms.

FIDELITY ONION SKIN

100% RAG

Made in White Only. Substance 7½ and 9.
Cockle, Smooth and Glazed Finishes.

EMCO ONION SKIN

100% RAG

Made in White and eight Colors. Substance 10.
Cockle and Glazed Finishes.

SUPERIOR MANIFOLD

25% RAG

Made in White and nine Colors. Substance 8.
Cockle and Smooth Finishes.

**SEND FOR
SAMPLES**



ESLEECK MANUFACTURING COMPANY

TURNERS FALLS, MASSACHUSETTS

Doctor Bleyer Dies Suddenly

Dr. Willard G. Bleyer, founder and director of the University of Wisconsin school of journalism, died suddenly at his home in Madison, Wisconsin, on October 31, from cerebral hemorrhage, at the age of sixty-two.

"Daddy" Bleyer, as he was known to students, was author of many textbooks on journalism, and was one of the early journalistic teachers.

Death has recently taken a heavy toll from the ranks of the country's schools of journalism, for the passing of Dean Walter Williams, of the University of Missouri, in July, was followed by the death of Dean Harry F. Harrington, of the Medill School of Journalism, Northwestern University, in the latter part of September.

Packard Dies Suddenly

George E. Packard, of White Plains, New York, manager of the New York City branch of American Type Founders Sales Corporation since 1927, died in his sleep on the night of October 2, aged fifty-nine, while staying at the Ten Eyck Hotel, Albany, New York.

Born in Ellsworth, Maine, the son of a master printer, he learned the alphabet and case together, could read and print at the age of six. He became a master printer and manager of the Ellsworth (Maine) *American* before he was twenty-one.

In 1897 he entered the printing supply field with the Golding Company, and was made sales manager within a year. In 1915 he went with the engineering department of the American Type Founders, and after twelve years became manager of the firm's largest branch. Packard is survived by a widow, a son, and two daughters.

Frank W. Shober, Cincinnati branch manager, American Type Founders Sales Corporation, has been appointed manager of its New York City branch to succeed the late George E. Packard. E. P. Dahlinger, who has been Packard's right-hand man, and is very active in many trade clubs, was made assistant manager.

Shober comes from a family of printers and has made an enviable record as a salesman and branch manager. During the World War he was employed as chief mechanical inspector by the French. He later was employed in the composing room of the Henry O. Shepard Company in Chicago. In 1924 he went with the American Type Founders where he made a sensational record as a Kelly press salesman. As manager, he stepped both Kansas City and Cincinnati branches of the company into record sales at low cost, and is considered one of the company's best posted men on its more than 4,000 products.

Inland Press Fall Meeting

The fall meeting of the Inland Daily Press Association at the Congress Hotel, Chicago, October 14 to 16, dealt with the problems of sponsored news broadcasts, A. B. C. newspaper audits, reading and buying habits of subscribers, and the application of national and local advertising rates by publishers.

Consideration of the newspaper-radio controversy was carried over from the

spring meeting, and was reviewed by President Linwood I. Noyes, Ironwood (Michigan) *Globe*, whose committee has been actively at work on the problem. Verne Joy, publisher of the *Centralia* (Illinois) *Sentinel*, led a discussion on A. B. C. audit forms for magazines, farm and business papers as compared with those of newspapers, dealing particularly with reports on net-paid circulation, which publishers feel should have the same definition in all media as reported at the A. B. C. convention in Chicago a day later.

Robert T. Tate, of the American Newspaper Publishers' Association, reported on the reading and buying habits of urban families. D. D. Richards, manager of retail advertising for Sears, Roebuck and Company, spoke on local and national newspaper rates. The firm spent over \$9,000,000 in about 850 newspapers last year, and has found considerable variation in the practice of applying national rates.

W. R. Biddle Is Dead

William R. Biddle, of the Webb-Biddle Company, printers, Cincinnati, died at his home there on October 6, aged seventy-three. He is survived by a widow, a son, and a daughter.

Additions Nearly Completed

Construction work on the quarter-million dollar building program started by The Gummed Products Company, Troy, Ohio, will be completed within thirty days. The company is also adding the most modern machinery. In its Trojan gummed paper mill an 80-inch sheet with automatic lay-boy, automatic counter, and ream marker has been installed. A 96-inch Seybold guillotine cutter has replaced a smaller one, and new laboratory equipment has been added to the plant.

In the "tread" gummed tape mill two 72-inch Camachine high-speed slitters, a high-speed three-color rotary press, wood-core making machine, and a special press for printing cores have been added. In the Trojan box tape mill a special cloth-slitting Camachine was recently installed.

The company contemplates entering into allied lines in the near future, and special machines are being built to handle its new products, which will soon be announced. When completed, it is said, the plant will be the largest, most modern, and most complete gumming plant in the United States, especially built for this purpose.

Cottrell Dies During Hunt

Calvert B. Cottrell, III, of C. B. Cottrell and Sons Company, press manufacturer, Westerly, Rhode Island, died as the result of a heart attack while riding with the Jessup Hills Hunt Club of that city on October 12, aged forty-six. Cottrell fell from his mount during the hunt and was dead before his body could be rushed to a hospital.

He took a position as plant manager following his graduation from Sheffield Scientific School at Yale, and became head of the firm in 1932 after the death of his father. He was, in addition, a director of the Washington Trust Company of Westerly. Cottrell is survived by a widow, two daughters, two sisters, and a brother.

A GREAT, GOOD WOMAN DIES

In 1897 a struggling young bookkeeper and real-estate man named Frederic W. Goudy married Miss Bertha M. Sprinks, of Berwyn, Illinois. The marriage took place in Chicago, where Goudy was employed, and where he soon became a free-lance artist. He designed an occasional cover for *THE INLAND PRINTER*, wrote advertising copy, prepared layouts, did considerable lettering, designed one or two new type faces, became interested in fine books, and

During one of its eastern revivals an auxiliary company, known as The Village Letter Foundry, was formed to cast and sell types designed by Goudy.

These later years brought both success and fame to the Goudys. Frederic Goudy became art director for the Lanston Monotype Machine Company, for which he redesigned many old faces, and created other new ones. His work as a type designer won well deserved world-wide recognition.



Picture courtesy of Earl H. Emmons

Bertha M. Goudy set all of The Village Press books by hand, and achieved world-wide reputation among printers and bibliophiles for the perfection of her work

in 1903 set up The Village Press in a barn back of the Goudy home in Park Ridge, Illinois, a suburb of Chicago.

The high ideals of craftsmanship were observed. The type used was of free-hand design, composed by hand, printed by hand on damp paper. While the first books were being printed Mrs. Goudy took a keen interest in what was happening back of her home. Goudy tells of her first printing work and describes their early struggles:

"Mrs. Goudy, who I say is a born craftsman," he relates, "took over the composition and set the 'Blessed Damsel' all by herself. She helped, too, with the presswork, and printed in a red initial one day while I was in Chicago trying to earn money to buy paper and ink to finish the book."

Thereafter Mrs. Goudy set all, and bound most, of the fine books produced by The Village Press. She became a rapid, facile worker, and achieved a world-wide reputation among printers and bibliophiles for the perfection of her work. The Village Press moved East. It moved four times in all, and was burned out once. It was "laid aside" and was started again, but the high ideals of craftsmanship that identified its work were retained always.

The Village Letter Foundry was moved to Marlboro-on-Hudson, New York, and is housed in two floors of a century-old mill, beside a falling stream. A nearby house was renamed "Deepdene," and is the Goudy home.

At Marlboro-on-Hudson Goudy developed a method of engraving matrices for mechanical reproduction without loss of individuality of the original designs. Mrs. Goudy learned how to operate the engraving machines. She learned how to grind cutting points designed for the machine by Goudy. Thus she again took her place as a full partner in labors of the shop. A son, Frederic T. Goudy, has also learned all mechanical operations.

On October 21, Bertha M. Goudy died, aged sixty-seven, following a heart attack that was preceded by a nervous breakdown. Sadly we learn that the hand of Death has broken a wonderful partnership; one that placed craftsmanship above every other consideration; a partnership which brought well deserved fame and success. We share with Frederic W. Goudy the grief that is his from the loss of his helpmate and partner Bertha M. Goudy, who was America's greatest woman printer.

The Inland Printer for November, 1935

Lino-Block Company Moves

The Lino-Block Company is now completely installed in its new plant at 6400 Russell Street, Detroit, according to Vernon S. Foote, owner. Visitors who are interested in seeing how non-metallic printing plates are engraved by hand in linoleum and rubber are invited to see the plant in operation. The firm makes plates up to 41 by 72 inches, and transfers its artwork to the plate by a photographic process before it is hand-engraved.

Foote is a nationally known authority on hand-engraving methods. He quite recently addressed the annual meeting of the Seventh Zone Typothetae Federation in connection with a display of printed pieces made from his hand-engraved non-metallic plates. His display and address, "Meeting Non-Letterpress Competition on Display Advertising," is available for meetings of printers anywhere.

The concern recently developed a new method of cutting that replaces the familiar U- and V-gauges. All straight lines are cut by use of flat-bladed "straight-edge" knives against a steel triangle or straight-edge. Curved lines are cut free-hand with "outlining knives." Non-printing areas are removed with flat chisels, or peeled off with "stripping pliers." After years of making these tools for its own use, the company has placed on the market nine assortments of hand-made tools, which, with the new technique, are said to produce geometrically accurate lettering that will satisfy the most critical customer.

Plans Composition Lectures

According to its recently released program, the Boston Club of Printing House Craftsmen has planned a series of lectures on composition, beginning November 7, and continuing every other Thursday (except December 19) until March 5, 1936.

Thacher Nelson, of Oxford Print, Boston, was appointed chairman of a special committee that will promote the series. The educational chairman of the club, Philip J. McAteer, presented a tentative program which was approved at a recent board of governors' meeting. It covers the following subjects: History of Type Design; Practical Layouts; Choice of Type Faces; Display and Advertising Composition; Book Composition; Machine Composition; Color Division; Makeup, and Breakup; Publication Planning by the Art Director.

The Boston club is one of the first in the International Association to organize its

advancing craftsmen. The latter will cooperate in promotion of the lectures, and at the end will enter a contest for the best thesis on composition. The prize winner will receive the "Leo A. Monks Medal," in memory of a past president of the club who devoted many years to educational work. The lectures will be held at the Wentworth Institute, Huntington Avenue and Ruggles Street, Boston.

The Boston club is to be commended for having organized its advancing craftsmen, and for having arranged a series of lectures that covers a single subject thoroughly, rather than a program that gives only partial or scattered information on a number of subjects.

DMAA Exhibit Postponed

The 1935 All-Media Graphic-Arts Exhibit of the Direct Mail Advertising Association was to have been shown in Chicago on October 21, following the association's convention in Kansas City. The exhibit is so large, however, and filming of the convention's "Drama of Advertising" is so important a project that the Chicago opening had to be postponed for two weeks.

The display will be shown at the Hotel LaSalle, Chicago, November 6-8, from noon until 10 P. M. daily. The exhibition is to be held under auspices of the Chicago Federated Advertising Club.

New Envelope Concern

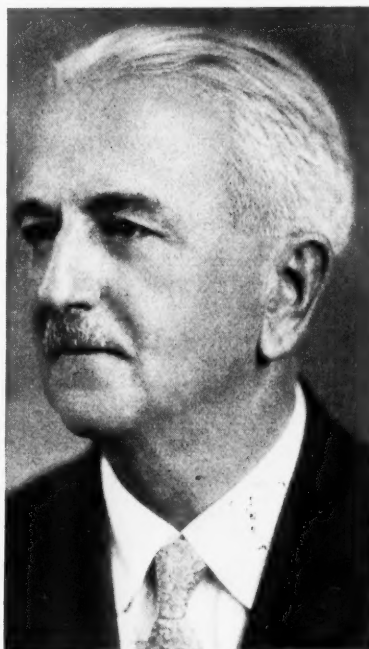
The newly formed Dayton Envelope Company, Dayton, Ohio, has bought machinery and equipment of the Centralia Envelope Company, of Centralia, Illinois. Purchased equipment, supplemented by additional new machinery, has been shipped to Dayton, where it is being installed in the Naval Ordnance Building in that city. The Dayton Envelope Company plans to manufacture a complete line of envelopes, which will be distributed through wholesale paper merchants who already handle products of the Howard Paper Company, Urbana, Ohio, and its allied mills, The Aetna Paper Company, and The Maxwell Paper Company. The new corporation will have a paid-in cash capital stock of \$1,000,000. Officers of the new corporation are: Maxwell Howard, president; Ward R. Howard, vice-president; H. H. Hoffman, secretary; Howell W. Howard, treasurer and manager.

The Aetna Paper Company, The Howard Paper Company, and The Maxwell Paper Company will supply paper for the newly incorporated concern.

Fifty Years in Business

In 1885 T. C. Wilkinson, of Van Wert, Ohio, inherited \$600, which he was to receive on his twenty-first birthday. At the time he was an apprentice on the Putnam County *Vidette*. A relative invited him to join in the purchase of the Van Wert *Republican*. So anxious was he to get into business for himself that he appeared before the probate judge, and explained his case so satisfactorily that he received his money in advance of his birthday.

Four years later young Wilkinson sold his newspaper interest to his partner, and



T. C. WILKINSON

launched the Wilkinson Printing Company. The business prospered and expanded several times. At present the firm occupies a thoroughly modern two-story and basement plant in the city's business section.

On October 5, 1935, T. C. Wilkinson completed his fiftieth year as head of the business. The event was celebrated by a dinner for his family and members of the company organization. The day also marked his forty-eighth wedding anniversary. He is a past lieutenant-governor of Kiwanis, and within a year will receive a medal for fifty years of Masonic membership.

Wilkinson Senior is assisted in operation of the business by his two sons, T. C. Junior, and Robert A. All members of the family are active in civic and community affairs. "THE INLAND PRINTER has been in our plant for at least twenty-five years," writes Robert A. Wilkinson. "We are always glad to be of helpful service to this great journal of the printing industry, as it has been many times of valuable assistance to us."

★ ★

Readers can get copies of the U. T. A. Code of Ethics (see Page 55, October issue) by writing Edward L. Stone, 116 North Jefferson Street, Roanoke, Virginia, who printed it on 14 by 22-inch parchment-like stock.



Machinery is being installed in the newly incorporated Dayton Envelope Company plant

The Inland Printer

J. L. FRAZIER, Manager

Published monthly by

THE INLAND PRINTER COMPANY

205 W. WACKER DRIVE, CHICAGO, ILLINOIS

Volume 96 November, 1935 Number 2

THE INLAND PRINTER is published on the first of every month. It furnishes the most reliable and significant information on matters concerning the printing and allied industries. Contributions are solicited but should be concisely stated and presented in type-written manuscript.

SUBSCRIPTION RATES

Two years, \$7.00; one year, \$4.00; payable always in advance. Sample copies, \$0.40; none free. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received prior to the publication of the following issue. Subscribers should avoid possible delay by remitting promptly.

Foreign Subscriptions.—To Canada, \$4.50, postage prepaid; to countries within the postal union, \$5.00 a year in advance, postage prepaid. Make foreign money orders payable to The Inland Printer Company. Foreign postage stamps are not accepted.

IMPORTANT.—As foreign money orders received in the United States do not bear the sender's name, foreign subscribers should be sure to send letters of advice when remittance is forwarded to insure being given proper credit.

FOREIGN SUBSCRIPTION AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

HUNTER-PENROSE, LTD., 109 Farrington Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Pilgrim Street, Ludgate Circus, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence Street, Sydney, N. S. W.

PRINTING SPECIALTY HOUSE, 60 Rue d'Hautpoul, Paris-19, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban, and Johannesburg, South Africa.

TOMAS ZARAGOZA, Apartado No. 48, Salamanca, Spain.

A/S NARVENSENS KIOSKKOMPANI, Postboks. 125, Oslo, Norway.

MAXWELL ABRAMS, P. O. Box 1001, Johannesburg, South Africa.

BENJAMIN N. FRYER, c/o Newspaper News, Lisgar House, Wynyard Square, Sydney, N.S.W., Australia.

WARWICK BOCK, C. P. O. Box 287, Auckland, New Zealand.

ADVERTISING RATES

are furnished on application. Advertisements must reach this office not later than the fifteenth of the preceding month in order to be sure of insertion. THE INLAND PRINTER reserves the right to reject any advertisement for cause.

REBUILT MACHINERY

Complete line of modern profit producing machines comparable only with new. The wisdom of buying from us—NOW—is obvious.

Guaranteed Machines for Immediate Delivery

AUTOMATICS:

Miehle Verticals

"B" Kellys

No. 1 and 2 Kellys

No. 4 Miehle a u o -

matic Units

CYLINDERS

Two Color Miehles 56" to 70"

Single color Miehles, all sizes

Babcock and Premiers

NOTE—Feeders and extension

deliveries for above, if desired

FIRST SEE IF
HOOD
FALCO
HAS
IT

MISCELLANEOUS

Power cutter—all stand-

ard makes and sizes

Cutters and creasers

Sliters

Folders

Patent base

SPECIAL 1-5/0 Two color Miehle, 65 inch: with feeder and extension delivery.
On ANY MACHINERY requirements—get our prices.
HOOD-FALCO CORPORATION

Chicago Office
608 S. DEARBORN ST.
Tel. Hamson 5643

New York Office
225 VARICK STREET
Tel. Walker 1554

Boston Office
420 ATLANTIC AVE.
Tel. Hancock 3115

Megill's Patent
SPRING TONGUE GAUGE PINS
Reg. U. S. Pat. Office



QUICK ON. The universally popular Gauge Pin. \$1.80 dozen, 50c set of 3.

Megill's Gauge Pins for Job Presses

Accurate and uniform. We make a large variety. Insist on Megill's products. Dealers or direct. Circular on request

THE EDWARD L. MEGILL COMPANY
Established 1870

761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent
DOUBLE GRIP GAUGES



WISE GRIP. Adjustable. Used for any Stock. \$1.75 set of 3.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum, \$1.50. Count ten words to the line, address to be counted. Price the same whether one or more insertions are taken. *Cash must accompany order.* The insertion of ads received in Chicago later than the fifteenth of month preceding publication not guaranteed. We cannot send copies of THE INLAND PRINTER Free to classified advertisers.

ADVERTISING—HOME STUDY

THE ADVERTISING MINDED PRINTER makes the most money. Many printers and advertising men have graduated from this old established school. Common school education sufficient. Send for free booklet outlining home study course and requirements. PAGE-DAVIS SCHOOL OF ADVERTISING, 3601 Michigan Ave., Dept. 9508, Chicago, Ill.

BIDS WANTED

BIDS WANTED—OFFICIAL NOTICE—In compliance with section 22(b), of the Constitution, Laws and By-Laws of the Sovereign Camp of the Woodmen of the World, proposals to print and deliver at its office in Omaha, Neb., blanks, blank books, stationery, advertising leaflets, constitutions, laws and by-laws, receipts, blank applications, etc., as needed during a period of one year. Union label required on all printing. Specifications and conditions will be furnished on application to De E. Bradshaw, president, and John T. Yates, secretary, Insurance Bldg., 17th and Farnam Streets, Omaha, Neb., and will be submitted at the meeting in February, 1936, of the board of directors, it being understood that should any or all of the bids submitted be unsatisfactory, they may be rejected and proposals again invited. DE E. BRADSHAW, JOHN T. YATES, Printing Committee, Sovereign Camp of the Woodmen of the World, Omaha, Neb.

BUSINESS OPPORTUNITIES

YOUR OPPORTUNITY to lease or buy a nice established small quality printing and office supply business in an educational city of 20,000 in central New York; \$125 a month or \$4,000 cash. A No. 1 in every respect. N 884

PRINTING INK SALESMEN acquainted with the trade to sell the best quality Gold and Silver inks on the market in all respects. Liberal commission. EDWARD C. BALLOU, 259 West 14th St., New York City.

FOR SALE

BOOKBINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH COMPANY, 720 South Dearborn St., Chicago, Ill.

COMPLETE PLATE-MAKING EQUIPMENT for offset work, photo-engraving, electrotyping and stereotyping; many great bargains. MILES MACHINERY CO., 18 East 16th St., New York, N. Y.

FOR SALE—Three or four color process plates, calendar subjects, sizes 5x7 to 10x13 1/4; one-fourth scale price. KALASIGN COMPANY, Kalamazoo, Michigan.

PRICES REDUCED—Hammond routers and type-hi planers now \$79.50 and up. HAMMOND MACHINERY BUILDERS, 1616 Douglas Ave., Kalamazoo, Mich.

FOR SALE—44-inch Brown & Carver automatic clamp cutting machine. N 821

HELP WANTED

Plant Superintendent

WANTED: PLANT SUPERINTENDENT—Must be a thoroughly experienced printer, understanding color work and Miehle equipment; must be a capable overseer, have knowledge of plates, die-cutting, and general label work; application must give full details as to age, nationality, and previous connections. N 883

Salesmen

YOU CAN SELL! (Don't let anybody tell you you can't.) With a product of merit and a broad and fertile field in which to work, YOU can make money—others are doing it. Full particulars by writing S. M., The Inland Printer, 205 W. Wacker Drive, Chicago, Ill.

WANTED—The world's best printers' machinery salesmen to sell the world's best saw-trimmers, routers and die-making machines. Write J. A. RICHARDS, the Sawmaker, Kalamazoo, Mich.

SITUATIONS WANTED

Assistant Manager

ASSISTANT TO PROPRIETOR of small or medium size shop; all-around experience in composing room, pressroom, estimating, costs, selling, and knowledge of offset and rotogravure; age 24, married; good education; steady, very ambitious; best references; salary secondary. N 872

Bindery

FIRST-CLASS RULER wants position; familiar with all kinds of machines; will go anywhere. N 859

Composing Room

PRINTER, MACHINIST-OPERATOR, experienced on all classes job work; also do any other work in job shop; estimate, etc.; steady; no liquor; central states. S., Box 631, Pittsfield, Ill.

MONOTYPE COMBINATION KEYBOARD and caster operator, also hand compositor; young man, single; go anywhere; salary no object; JOHN TOOHEY, 2007 Poplar Street, Philadelphia, Pa.

LINOTYPE OPERATOR wants situation, book or job, days or nights; fast, very accurate, dependable; 15 years' experience; prefer Middle West; single; go anywhere. N 817

DO YOU NEED A MAN who does layouts well, who worked as composing room foreman, and knows what good printing should look like? Write N 881

PRINTER-APPRENTICE, 2 years' experience in small job; 22 years of age; best of references; now employed. N 882

Executives

IF THERE'S ANY "Yankee" spirit left in the commercial printing industry in this country, some "profit-minded" printing firm not content with a "stand-still" policy will have an opening for this "quite different" printer who is available for work as hand compositor, make-up, lock-up, layout, estimator or foreman small or medium-sized plant; flexible personality, experience, ability, and knows his types; will "pep" up your organization; go anywhere. N 820

WELL-SEASONED EXECUTIVE, now secretary and production manager of large Chicago plant, is seeking a connection where he can use vast experience to best advantage; if you are seeking a top-notch man, get in touch with me; I know how to make money out of the printing business; purchasing, sales, estimating production—I know them all and have the energy and freedom from family responsibilities to devote long hours to the job. N 877

Foreman

PRINTER FOREMAN, commercial, 20 years' experience as executive; handle large volume of work economically; available now; steady and reliable; go anywhere; moderate salary. N 818

Plant Superintendent

PLANT SUPERINTENDENT—Composing room and pressroom; layout for machines and hand compositors; produce fine quality process, black and white and water color printing; 17 years' experience; excellent references. N 848

Pressroom

PRESSMAN, cylinder, job cylinders, wants position; 20 years' experience job, halftone, color; familiar offset process; Pacific Coast preferred. N 879

Production Manager

PRODUCTION MANAGER—with proven record available to plant requiring services of man with broad experience; interested party has plant large enough to warrant \$5000.00 year. For complete details address N 880

WANTED TO PURCHASE

WANTED—22x34 Pony Miehle for cash. THE HERALD, Coatesville, Ind.

Statement of the Ownership, Management, Circulation, Etc., Required By the Act of Congress of March 3, 1933.

Of The Inland Printer, published monthly at Chicago, Illinois, for October 1, 1935.

State of Illinois, } ss
County of Cook }

Before me, a Notary Public in and for the state and county aforesaid, personally appeared J. L. Frazier, who, having been duly sworn according to law, deposes and says that he is the Editor of The Inland Printer and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse side of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business manager are:

Publisher—The Inland Printer Company..... Chicago, Illinois
Editor—J. L. Frazier..... Evanston, Illinois
Managing Editor—J. L. Frazier..... Evanston, Illinois
Business Manager—J. L. Frazier..... Evanston, Illinois

2. That the owners are: The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois. The stockholders of The Inland Printer Company are: The MacLean Publishing Company, Ltd., 481 University Avenue, Toronto 2, Canada. The stockholders of The MacLean Publishing Company are: Col. J. B. MacLean, 7 Austin Terrace, Toronto, Canada; Horace T. Hunter, 120 Inglewood Drive, Toronto, Canada; Herbert V. Tyrrell, 221 Dunvegan Road, Toronto, Canada.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

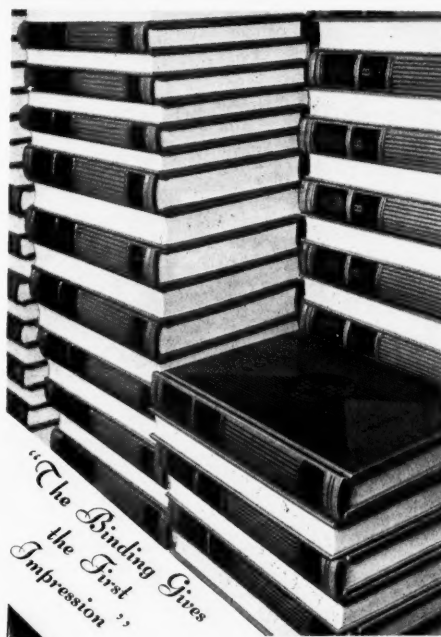
4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

J. L. FRAZIER, Business Manager.

Sworn to and subscribed before me this 27th day of September, 1935.

John J. Horan, Notary Public.

My commission expires January 31, 1938.



BROCK & RANKIN

INCORPORATED
EDITION BOOK BINDERS

619 So. La Salle Street Chicago, Illinois
DUMMIES • RECOMMENDATIONS • ESTIMATES

new STYLES IDEAS SUBJECTS



Goes Holiday Line for 1935..

• YOU CAN INCREASE YOUR Fall and Winter profits with Goes Holiday Line for 1935. It includes more than 100 styles of Holiday Letterheads and Folders; all lithographed in radiant yuletide colors which immediately bring thoughts of Christmas cheer.
• If you'll show these beautiful samples you'll not only SELL MORE printing but you'll make a larger profit on what you do sell. You'll get your regular profit on the printing plus a SUBSTANTIAL profit on the stock itself.

• Send today for your FREE Sample Kit which contains a wealth of Selling Helps as well as samples. Then show the samples, and you'll sell them... and make money by selling them. Do it NOW!

Goes

Lithographing Company
35 WEST 61st STREET, CHICAGO
53 - K PARK PLACE, NEW YORK

Please Mention The Inland Printer When Writing to Advertisers

Buyer's Guide

List your products in the Buyers' Guide at economical rates. This page offers good visibility at low cost for smaller advertisers and the extra lines of larger graphic-arts manufacturers

Air Conditioning and Humidifying Systems

B. OFFEN & CO., Transportation Bldg., Chicago, Ill. Write for pamphlet entitled "AIR CONDITIONING AND HUMIDITY CONTROL."

Bookkeeping Systems and Schedules for Printing

PORTE PUBLISHING COMPANY, Franklin Printing Catalog, Books and Systems for Printers, Salt Lake City, Utah. Send 10c postage for new booklets "The Measure of Success" and "Bookkeeping for Printers."

Bronzing Machines

THE MILWAUKEE flat-bed bronzer can be used with any press. C. B. HENSCHEL MFG. CO., Milwaukee, Wis.

Calendars and Calendar Pads

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BAUER TYPE FOUNDRY, INC., 235 E. 45th St., New York, producers of Futura, Bernhard, Lucian, Bernhard Cursive, Bauer Bodoni, Traffon Script, Wells, Beton, Corvinus and Gillies. Stocked with: Machine Composition Co., 470 Atlantic Ave., Boston, Mass.; Emilie Riehl & Sons, 18 N. Sixth St., Philadelphia, Pa.; Turner Type Founders Co., 1729 E. 22d St., Cleveland, Ohio; Turner Type Founders Co., 633 Plymouth Court, Chicago, Ill.; Turner Type Founders Co., 516 W. Congress St., Detroit, Mich.; Mackenzie & Harris, Inc., 659 Folsom St., San Francisco, Cal.; Representatives without stock: The J. C. Niner Co., 26 S. Gay St., Baltimore, Md.; James H. Holt, 261 Court St., Memphis, Tenn.; C. I. Johnson Mfg. Co., 51-53 Kellogg Blvd. E., St. Paul, Minn.; Seth Thornton, 606 Broadway, Kansas City, Mo.; Studebaker Composition Co., 117 N. Emporia, Wichita, Kansas; Lance Company Printers' Supplies, 1300 Young St., Dallas, Texas; William E. Barclay, 509 Chestnut St., St. Louis, Mo.

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BONDS



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"Since 1848 Makers of the Finest Rag Papers in the Land," is a creed from which Carew has never deviated. The old quality-producing methods, combined with the best of the new is the secret of Carew's Matchless Quality.

Sizing with animal hide glue, loft drying in sheets, sheet calendering or plating, and hand sorting and counting are preferred to the mad scramble for quantity production. The results are clearly shown in the matchless quality and longevity of Carew Bond and Ledger Papers.

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Carew Empire Bond	★	Carew Vulcan Linen Ledger
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65% RAG		
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Try Carew Quality Papers, made by Carew Master Craftsmen. You won't be disappointed.

CAREW MANUFACTURING COMPANY
SOUTH HADLEY FALLS, MASSACHUSETTS

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in every land, opening up world markets
to American products

The cream of American printing plants depend on The Inland Printer for information and guidance on problems of management, selling, production, costs, and other matters leading to successful operation of printing plants. A thousand of the best overseas plants—in England, Germany, France, Sweden, Italy, South Africa, India, Australia, New Zealand, and other lands—also look to The Inland Printer for the same kind of help. This international interchange of ideas enables these plants to adopt the production methods and equipment which are enabling American printers to overcome the depression. It acquaints them with the fine papers and other necessary supplies which are required for this work. Its advertising pages represent the source of supply to these foreign aggressive firms. American machines, products, and methods, put before the world in The Inland Printer, are in use in almost every land to effect the economies enabling business to "come back." American printers use The Inland Printer's advertising pages as a buying guide. So do their colleagues across the oceans. American makers of printing equipment and supplies tell the world when they tell their stories in the The Inland Printer.

Yes, indeed, we have very fine distribution in India, and will take prompt steps to furnish our distributing organization with the name of the printing concern asking about our cover stock. Thank you very much for forwarding the letter to us. It is not unusual for us to get The Inland Printer coupons from India, Australia, and South Africa. Usually, the coupons are from six months to three years old.

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Rates on Request

THE INLAND PRINTER

205 WEST WACKER DRIVE, CHICAGO

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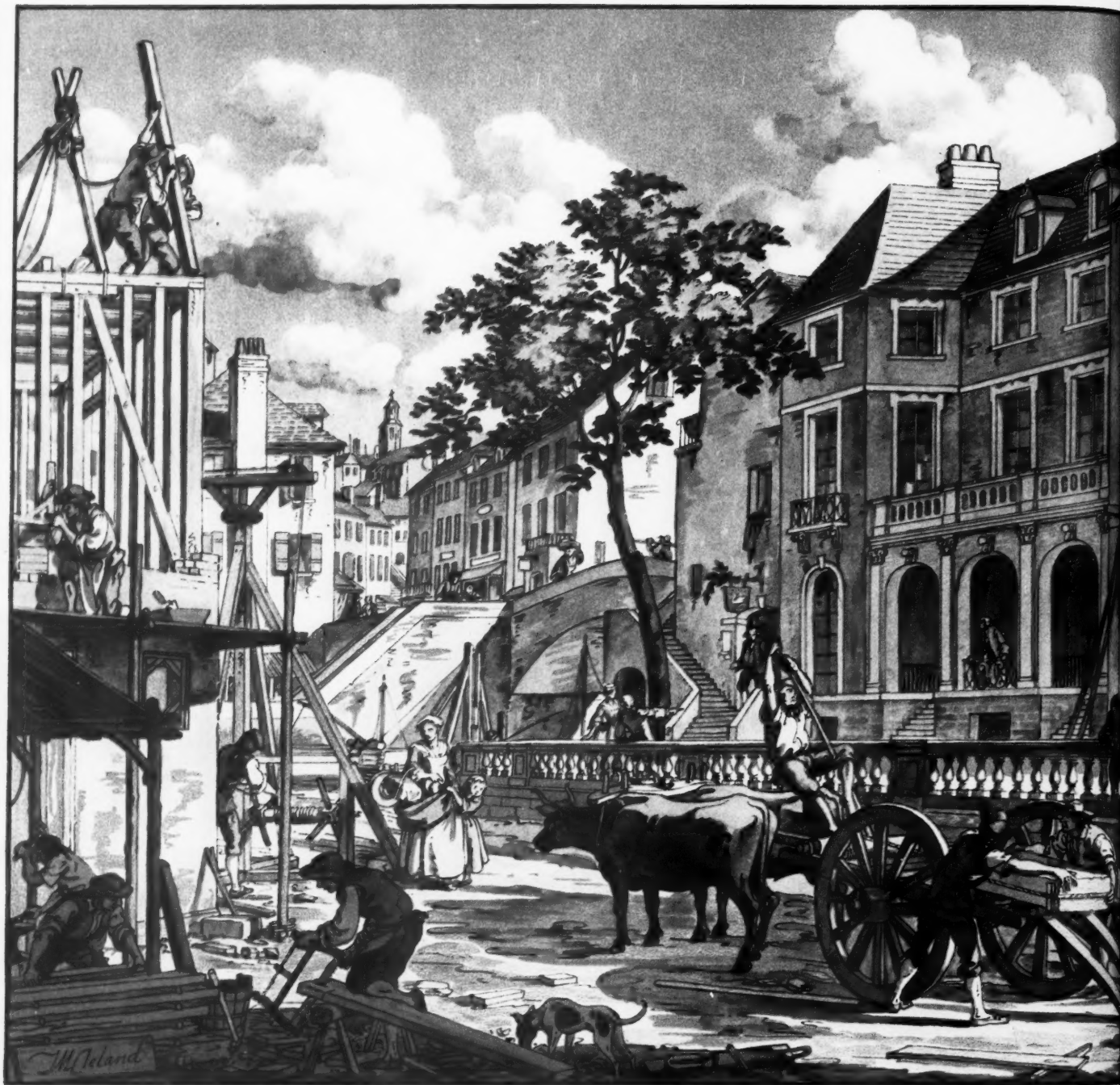
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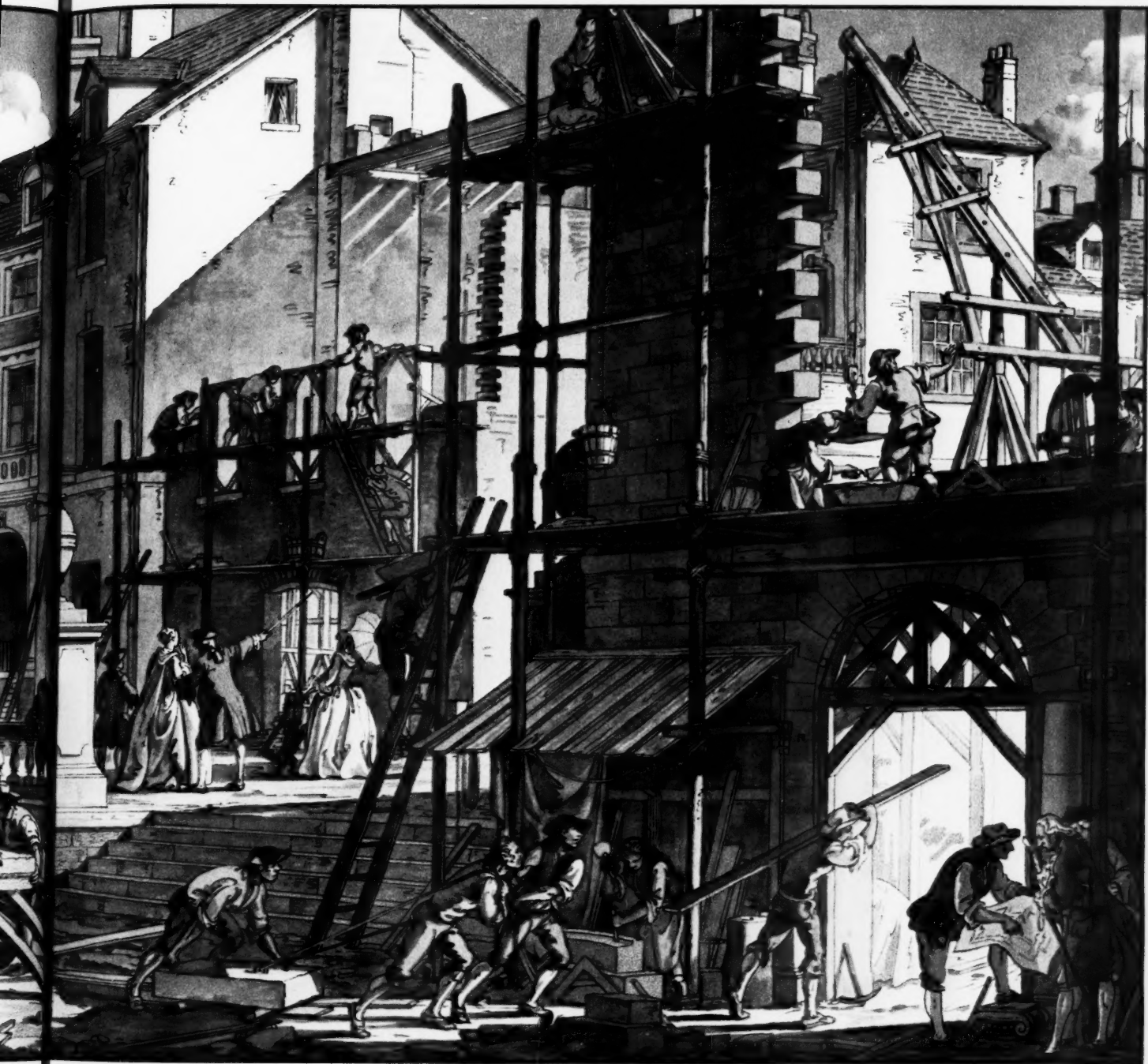
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CONSTRUCTION, by T. M. Cleland

CONSTRUCTION is not alone a contributor in its own right to business activity—but in turn, draws numberless allied industries and businesses into its operations.

The materials involved are gathered together from mines and mills, from forests and factories that are scattered over the face of the globe. And in the construction

operations there are employed—additionally to these materials—men and methods and money of diverse character and from widespread sources.

In the molding together of all of these various aspects of construction, advertising—as directly applied to individual projects and indirectly to the promotion and development of materials and facilities—plays a large part.

The above pictorial presentation of CONSTRUCTION, by T. M. Cleland, is also reproduced on the cover of the current Westvaco Inspirations—a publication which may well inspire thoughts and ideas for printer and advertiser. Your Westvaco Merchant can supply you with a copy.

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Save 50% to 75%

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America's Complete Printers' and Bookbinders' Supply House
NEW and REBUILT MACHINES

HOW MANY OUT?

The Cut-In-O-Graph Estimates Paper

AT A GLANCE

(Any Miscellaneous Size)

Like Locating a **3** Intersecting Lines
Point on the Map Tell the Story

- (a) Vertical line represents sheet to be printed.
- (b) Horizontal line represents the sheet to be cut.
- (c) Diagonal represents number of strips possible.

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60 Yonge Street Special Price
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**THE DOYLE
ELECTRIC SHEET HEATER**
Patented

**THE JOHNSON
PERFECTION GAS BURNER**
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Prevent offset . . . eliminate static
Fully guaranteed . . . Write for
particulars

The J. E. Doyle Company

Lakeside & W. 3rd St.
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Manufacturers Doyle's Pressroom
Efficiency Devices.

KEEP YOUR PRESSES BUSY

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Write immediately for detailed information enclosing a sample of direct mail advertising produced in your plant.

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Clasps vise-like to the tympan, making slipping impossible—is quickly attached and no cutting nor mutilation of tympan sheet, \$1.00 per dozen.

Lowest Price, Strongest, Most Durable Pins and Grippers on the Market

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Good to End of the Run

Buy Yours from Originator

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Saws, Routers KALAMAZOO, MICH.

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TYPOGRAPHIC PRESS GIVES
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By JOHN S. THOMPSON

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Completely revised and simplified by E. M. Keating, Editor Machine Composition Department The Inland Printer and instructor in the Chicago school of The Mergenthaler Linotype Co.

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THE INLAND PRINTER COMPANY

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NOW comes the opportunity—grasp it!

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"Don't stay on your present job a minute longer than necessary. Prepare yourself for the BIGGER and BETTER job by learning to Estimate."

Jack Tarrant

time turning out hundreds of successful students, all of whom were able to materially better themselves. It was started as a result of the demand from printers all over the country.

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Fill in the coupon
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Without cost or obligation, send full particulars of your HOME STUDY ESTIMATING COURSE.

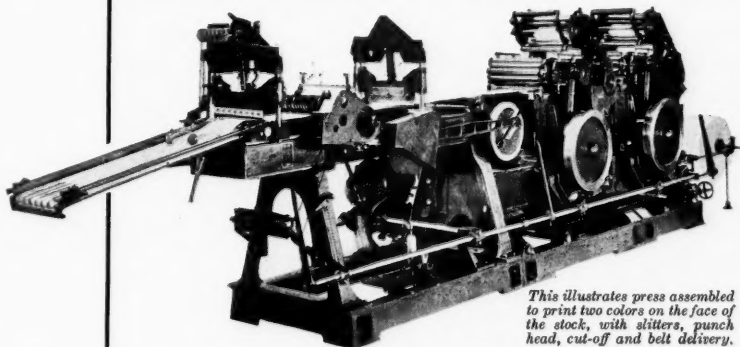
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Once Through the Press Completes the Job!

Impressions Per Hour



This illustrates press assembled to print two colors on the face of the stock, with slitters, punch head, cut-off and belt delivery.

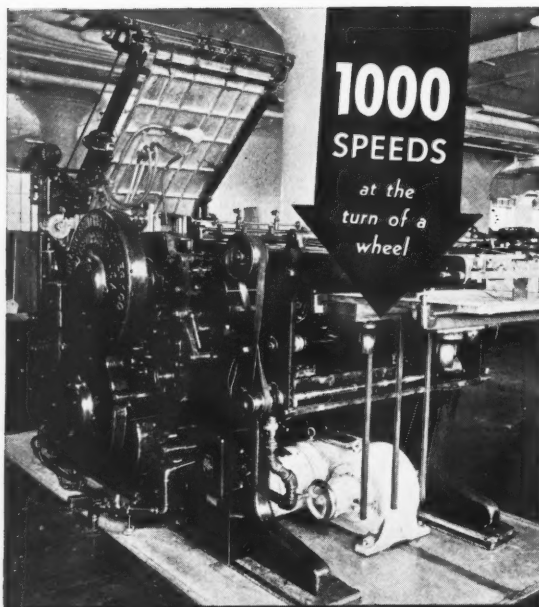
DO YOU PRINT LABELS, WRAPPERS, foil, paper, cotton or silk tags, manifold forms, stamps or tape? * These are just a few of the jobs handled daily on New Era Presses. * Perhaps yours is different, a brand new idea, with it you undoubtedly have a production problem. * A sample of your present work will enable us to show you how this work can be done on NEW ERA PRESSES. * Every NEW ERA PRESS is a custom job, built to do a specific thing and do it well.

THE NEW ERA MANUFACTURING CO.

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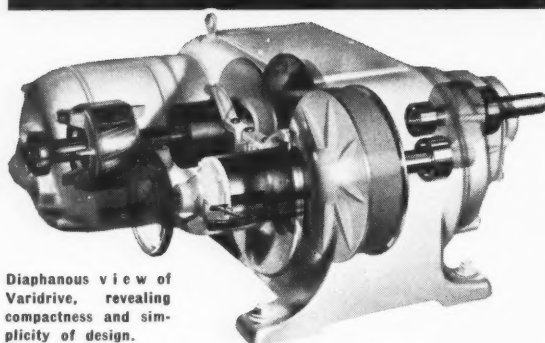
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1000 SPEEDS
at the turn of a wheel

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Diaphanous view of Varidrive, revealing compactness and simplicity of design.

Varies speed of any machine in your plant.

In the graphic arts industry machines must operate at a precise speed to obtain best production results. The speed of cylinder presses, folders, staplers, gathering machines, casting machines, etc., can be operated at any desired speed by simply turning a wheel, when the U. S. Varidrive Motor is installed. For the first time in history, the printing industry now can obtain a self-contained motor that does not require slip-rings, gears, friction drives, or other intricate electrical control and costly contrivances. The U. S. Varidrive may well be termed the "drive of a thousand speeds." 1 R.P.M. to 10,000 R.P.M.

U. S. ELECTRICAL MOTORS, INC.

1596 So. Western Ave., Chicago, Ill.

Send Coupon for new illustrated descriptive Bulletin showing application of the Varidrive to the printing, lithograph and typographic industries.

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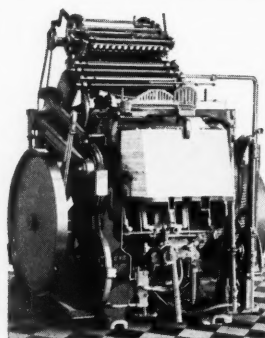
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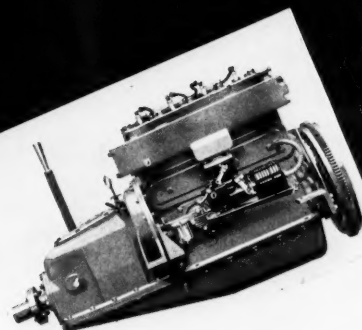
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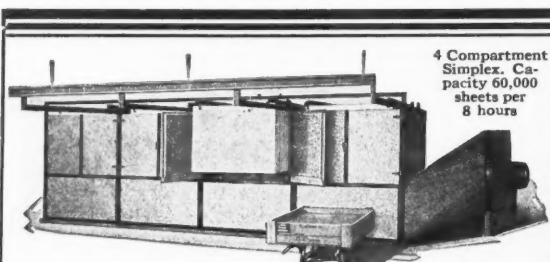
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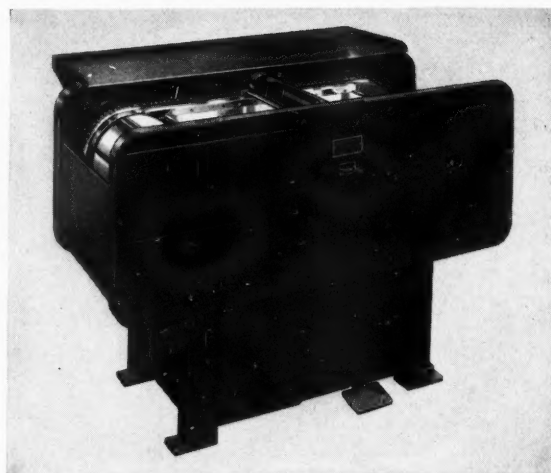
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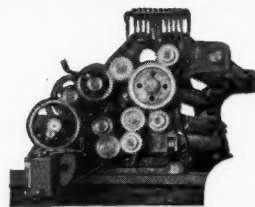
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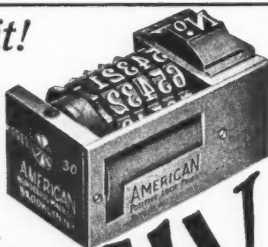
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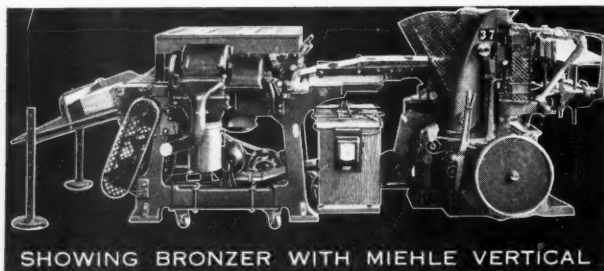
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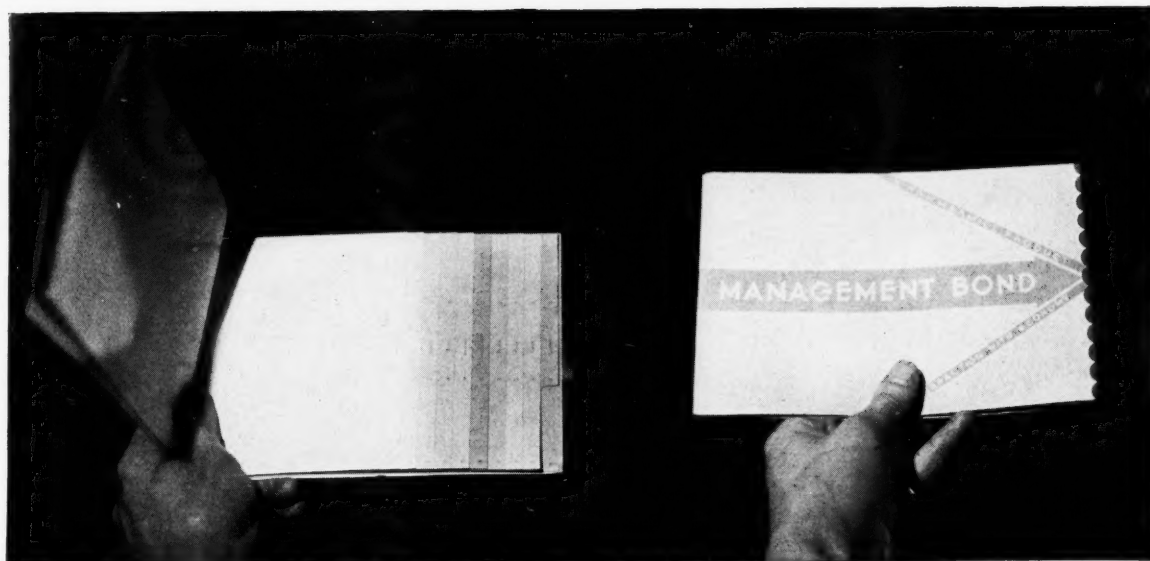
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The Inland Printer

The Leading Business and Technical Journal of the World in
the Printing and Allied Industries J. L. FRAZIER, Editor

Volume 96
November, 1935
Number 2

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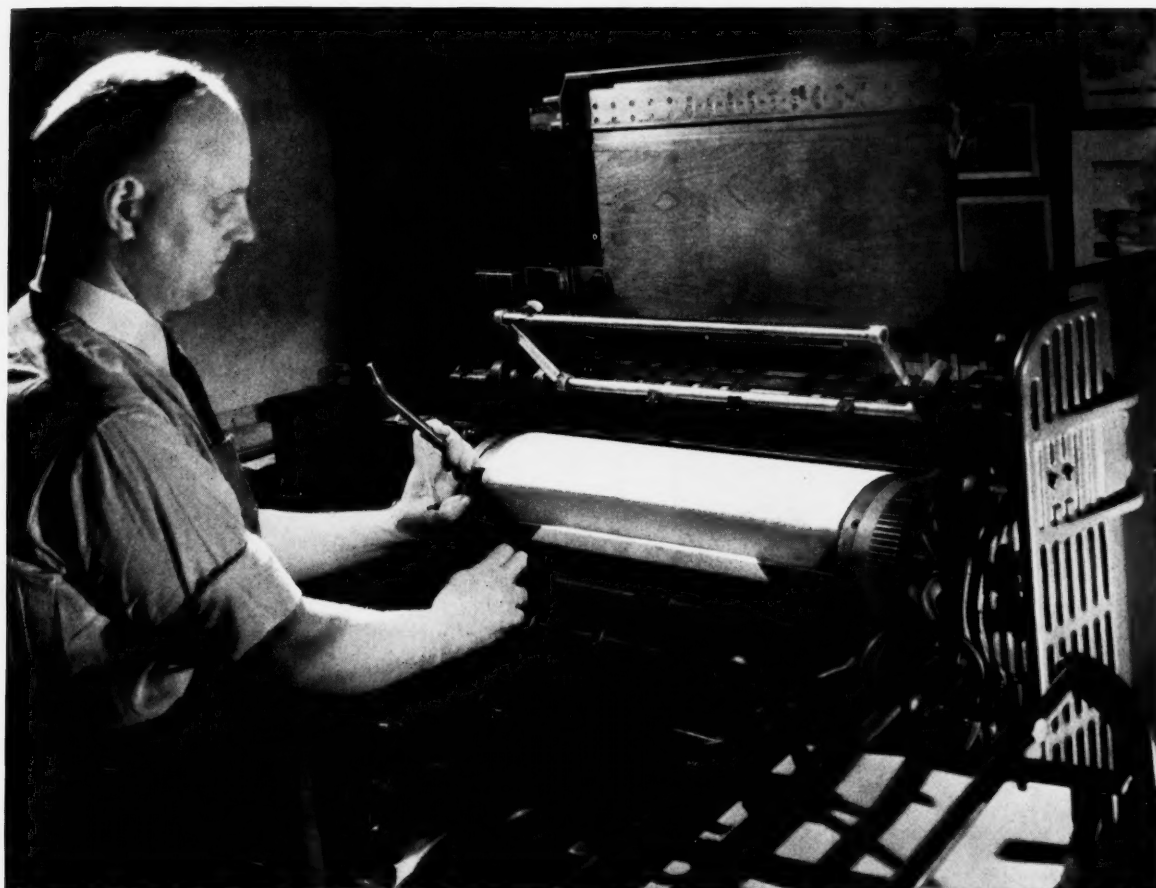
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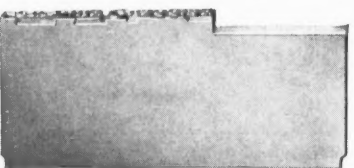
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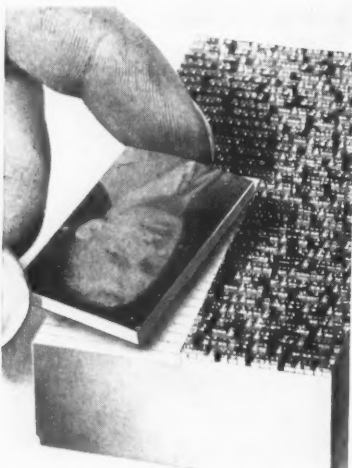
LOW-SLUG QUADDING—LEFT



LOW-SLUG CENTERING



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